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MODEL FOR AN ADVANCED PLACEMENT ENGLISH COURSE.

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THE DESIGN OF THIS COURSE WAS BASED ON THE BELIEF THAT GOOD DISCUSSION IS A WAY TO INCREASE UNDERSTANDING. ALTHOUGH THE COURSE IS PRESENTED IN DETAILED FORM, LIKE A SYLLABUS, IT WAS NOT INTENDED BY THE AUTHORS TO BE RIGIDLY FOLLOWED LIKE A SCHEDULE BUT, INSTEAD, TO BE USED AS A FRAMEWORK TO HELP THE TEACHER IN THE DEVELOPMENT OF A DISCUSSION COURSE. THE PLAN CALLS FOR 2 DAYS A WEEK TO BE DEVOTED TO DISCUSSION OF WRITING, TO IN-CLASS WRITING ASSIGNMENTS, AND TO CRITICISM OF STUDENTS' WRITING BY THE TEACHER AND THE CLASS. PLANS FOR HOMEWORK WRITING ASSIGNMENTS ARE INCLUDED. THE DISCUSSION SESSIONS PLANNED FOR THE OTHER 3 DAYS A WEEK ARE CENTERED AROUND READINGS ORGANIZED BY GENRE, OR THE KIND OF WRITING OF THE SELECTION. THE READINGS CONSIST OF SELECTIONS FROM NARRATION, POETRY, SATIRE, AND FICTION. (AL)

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**John A. Hart
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**Carnegie Institute of Technology
Pittsburgh, Pennsylvania
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An Advanced Placement English course.

A most useful description of the Advanced Placement English course, given in general terms, is provided by the Committee of Examiners for English in Advanced Placement Program: 1966-68 Course Descriptions, put out by the College Entrance Examination Board and available from them at 475 Riverside Drive, New York, N.Y. 10027. The general terms used there are meant to give guidance for courses nationally, though by no means to prescribe them. The course constructed here is in line with those terms, although it does not follow every suggestion.

What follows looks like a complete course for a year's work in Advanced Placement English. It is: but with a great many reservations. It looks like a syllabus in the old sense of describing what should happen at every point of the class period for a full year. But it is not intended that way.

One way of describing it is to say that it is a reading list. But the list is meant as a pattern, a suggestion of works which stand alone but which also support and illuminate each other. The whole list is a possible procedure carrying whatever assurances are given by the experience of other teachers, but nothing in it is the essence of the course. Its pattern will perhaps be seen best by trying the list once as it is, but after that anything should be revised to suit.

Another way of describing it is to say that it provides a framework to help the teacher in the development of a discussion course. Discussion, we are convinced, is the only successful kind of AP course. Reading and

writing are the fundamental subjects taught in this course, however fancy the names used to dress them up, and the most successful method we know to deal with them is to have a class find its own way to the management of those skills.

Because discussion means both digression and repetition, it seems extravagant of time, but in reality, if it works well at all, it is asking the students' active thought and expression and may be much harder and much more creative work than a lecture. The teacher's aim then must always be to keep the collective thinking of the class moving at a profitable pace. The teacher must be prepared with questions which are appropriate and stimulating for the class; the discussion which proceeds from any one of them will be improvised, considering a question or a problem until it has been usefully discussed and then going on to another question. Sometimes one question may take one class period, sometimes longer; there is no advantage to closing off a creative discussion just to go on to other questions or to "cover" a certain amount of material. To remove the uneasy feeling that open discussion has been aimless, the teacher may often (always?) wish to summarize the discussion or the point of the discussion at the end of a class period.

These materials offer both questions and summaries. They are to be treated only as ideas and possibilities. For instance, there are many days for which far too many questions are provided, if these questions are taken as an outline deserving allegiance. There are many questions because there are many possibilities for discussion. Whichever questions

open the material to a class should be used, if there are any like that; do not close a fruitful discussion out of loyalty to the questions that follow. Better yet, use the questions as a basis for dialogue with yourself, if any of them interest you, and confront your class with the other questions that dialogue may suggest.

The course is also a point of view. There are no works here which can be read once and be expected to stay read. And composition -- learning to write -- is always about to be begun. The discussion questions were seldom devised to work from preconceived point to point; they are meant as possible ways to begin thinking about endless matters.

The year will end, it is true, with the national Advanced Placement examination. But that examination tests skills by asking students to read and analyze a poem or a prose passage, to discuss and test an idea in the light of works the students themselves think relevant, to weigh criticism by comparisons and contrasts the students choose. The examination is therefore not an end in itself. It cannot be crammed for, and success in it does not depend on amassing material. It is best prepared for by the class which has been demanding such skills of itself all year. We hope that is the best preparation, too, for the college classes to follow.

Class discussion as a method.

The course throughout supposes that the teacher will talk as little as possible, and that his principal contributions will be questions and summaries. Good discussion is thought of as a way to increase understanding; if the process of reading or writing is the mind at work, group discussion is a way to stimulate and share that work. It is a means to test it, too, by the reactions of others; and to improve it under the pressure of having to support and explain it against alternative ideas. But since these steps seldom follow in predictable sequence, both the teacher and the class need to be willing to concentrate on a question or a topic in spite of the maze of digressions and alternatives. This need not mean silencing anyone, but it will mean that the teacher has to talk more, if the class digresses, in order to show where the alternatives fit into the whole discussion of a question, or to turn the discussion away from them.

Discussion is frustrating to a class if it does not seem to get anywhere or if a few students dominate it. The class itself, ultimately, has to prevent these frustrations by being prepared, by taking part, by inviting others' discussion themselves, by noticing and keeping away from their own pet hobbyhorses. But the teacher should know what is important about a discussion and focus on that by directing questions toward it and by summarizing. If it is possible to manage time so adroitly that a few minutes are left for a summary at the end of each hour, that is most immediately useful and reassuring. But summary of the preceding day's discussion can always begin the next day's work.

The organization of the readings.

The readings are arranged by genre, that is, by the kind of writing they are, the form they employ. They begin with a unit on the tale, made up of some short stories by Boccaccio, the longer and more developed story of Gawain, a number of stories from The Canterbury Tales, and two longer stories by Conrad. There are more than four kinds of tale here, for Boccaccio and Chaucer do different things in different stories, and there are many inter-relations. The unit examines ways of telling a story, of treating a narrator, of providing and using a framework, of creating character, suspense, humor. The genre organization is thus offering a variety of readings but at least some sameness of kind, so that variety can be perceived and studied, not just felt as a constant change.

What is done with the tale is also done with the unit on the poem which follows. This begins with a narrative in a poem, since narrative has just been studied, and then considers other ways that a poem may be understood, its use of a speaker and a situation, for instance, and the complexities of its language. The poems chosen are mostly seventeenth-century, though one is earlier. This helps to provide a common context of assumptions about what poetry is and does within which the poems may be read. A unit on drama follows, two plays by Sophocles and a Shakespearean comedy and tragedy. Emphasis on structure begun in the first two units is developed in study of these plays, which asks the student to apply what he has learned about the tale and about reading a poem to a form which is a story and a poem and something else as well. Returning to narrative but

in another form, the last unit in the semester takes up two examples of the epic and considers their special qualities of narrative structure and poetic effect.

The second semester begins with a discussion of satire. This unit treats "genre" as having a different meaning, for the inclusion of the works depends upon their expressed or implied attitude toward their subject. The works themselves include a modern novel, several poems, and Gulliver's Travels. What they have in common is their mockery of certain kinds of behavior in the light of certain standards or norms. Point of view and tone both therefore become important to the discussion, and the several literary forms are examined with that emphasis.

The unit on nineteenth-century poetry which follows was originally provided because teachers wanted to reinforce the work of the first semester on poetry. The same matters are considered again -- speaker, situation, image, tone -- but with regard to poems written in a different context of assumptions about what poetry should be. Consequently this group of poems is quite different from the first one, though just as coherent as a group.

The next unit, on the novel, should perhaps (like the one on epic) be called a unit in courtesy only; yet the two novels read are both about young men, their education and its terrors, and the novels invite a double consideration of ways that characters are drawn and points of view conveyed. There are so many kinds of novel that no "unit" could be satisfactory, but these two novels should make novel readers of the class. And they may

be further compared with ways that story is managed in the tale or the poem or the drama, and with the novels read for their satirical intention.

Finally, the unit on modern drama presents four twentieth-century plays, different in their attitudes and themes but all representative of contemporary points of view. The unit recalls the work on drama in the first semester and so provides a return to the partly known. Other practical reasons place it here: one is that the number of plays may be reduced or expanded as end-of-semester time allows; another is that interest in the plays is usually high, perhaps because they are both varied and reasonably contemporary. Because they suggest different themes in different ways, they also permit the class to pull together and challenge generalizations on the same themes made about readings earlier in the year.

No arrangement -- genre, thematic, chronological -- is ever complete and each has arguments in its favor. This course of readings is arranged around the idea of form because that invites speculation about how a thing is put together, how it works, and what is gained or lost by making it work that way. Within a genre organization, it is possible to put various times together (for instance in the units on the tale, on the epic, on satire) and to do it in a way which stresses what they have in common. We hope this avoids the sense of plodding through the centuries which a chronological approach sometimes creates. Yet over-all there is representation of the various periods of great literature, and it is possible to give some idea of the quality of thought in one or another period of time. For the class as

for the teacher, however, it should be clear that everything provided is a first view, an introduction, with any luck a temptation to go on reading, using the skills that this introduction practices.

Writing in the course.

Two-fifths of the year's work is given to discussion of writing, to the students' own writing, and to criticism of it by the teacher and the class. The arrangement that follows gives Monday, Wednesday, Friday regularly to discussion of literature, Tuesday and Thursday to composition. This pattern has worked well for many teachers, although it should be varied at will. Composition assignments and discussions are supplied for the entire first semester, as demonstration of a point of view about teaching writing. They do not continue into the second semester because by this time the needs of individual classes must be dictating what parts of the problem of writing well need to be concentrated upon and developed further. Theme topics related to the literature assignments, however, continue throughout the year.

Certain mechanics about papers are taken for granted in what follows. The usual schedule is a paper each week. Papers are written both in class and outside; the relation of the two kinds in number is roughly half and half. Prepared papers give a student the chance to think about a problem, to experiment with it, to rewrite and improve: and they may also help to show him that it is necessary to allot time, to use it, and to manage a job within reasonable limits. Impromptu papers ask him to perform under pressure, organize his thoughts and find words for them at high speed; and though the product seldom has the polish that prepared papers have, he learns that it can be coherent and substantial, a

respectable job. He has one writing skill, but the two kinds of situation make different demands on it.

Papers vary in length. Prepared papers usually are longer than impromptu, and papers later in the semester or in the year are often longer than those written early, but this can and should be varied to suit the topic. Students should be asked to write briefly without being obscure, and at length without being empty.

Revision and rewriting are taken for granted as part of writing. Prepared papers should be accompanied by at least one rough draft; and sometimes class discussion or student conference should start with the rough draft contrasted to the finished version, to see what the differences are and what choices lie behind them. There is not much point in turning in two copies of the same paper, one untidy and one neat; a reason for requiring a rough draft is to be sure that the assignment has been treated as a problem with alternative solutions, and that more than one of them has been tried. Once the teacher has read and commented on a paper, further revision and rewriting should be required. Again, there is not much point in a reader's commenting on and criticizing a paper if the writer does nothing in response but look at a grade. So the paper comes back to the teacher revised or rewritten again.

In suggesting revisions, the teacher may want to use the system of references provided in the Handbook, where discussions of various common problems supplement what has been said in class. This can sometimes save a good deal of writing in the margin of a paper, if the

teacher is sure the student understands the handbook material and is using it.

The standards of writing suggested by Fowler in The King's English (or by Strunk and White more recently in The Elements of Style) should be discussed with the class. Fowler's advice is, "Any one who wishes to become a good writer should endeavor, before he allows himself to be tempted by the more showy qualities, to be direct, simple, brief, vigorous, and lucid." What does the class understand these terms to mean? Do they ask more than this? Can they be satisfied with less? But it may be that such discussion should be put off until the class has papers before it to discuss; the abstractions sound fine, but discussions of them easily turn into quibbling unless the class can focus on examples.

Writing is treated throughout as a way of explaining and making clear to others. Strategies of organization and attention to the multiple effects of words both must be managed if the finished paper is to explain and be clear, perhaps be convincing and graceful as well. But writing is also treated as a way of discovery, a process of thinking. A writer finds out what he has to say partly by saying it. One of the reasons he has to rewrite is that he may not have thought of the idea he needs to begin a paper until he is in the middle of writing. He has to be able to rearrange and explore, and he trains his own logical faculties and his sensitivity to others in the process.

No term paper is assigned. The Handbook has a useful section devoted to the mechanics of one, and if teachers are worried about

teaching documentation they might try as an alternative short papers needing footnotes and bibliography. But the "research paper" is often drudgery for its writer and its reader, and seldom much more than paraphrase of a handful of sources. The time it takes for a long, documented, and genuinely coherent piece of research is better spent on a series of short papers making more various demands and sooner open to the teacher's criticism and guidance. If this is an embattled point, further support is given to this view by the Committee of Examiners speaking for standards nationally.

Reading list.

1. For composition, first and second semester:

Handbook of English, J. A. S. McPeck and Austin Wright 3.40
(Ronald Press)

A collegiate dictionary: for instance, American College Dictionary,
Webster's New World Dictionary, Webster's Collegiate

2. For literature, first semester:

The Decameron, Boccaccio (Dell 1886, Laurel Edition) .95

Sir Gawain and the Green Knight, translated by Stone (Penguin) .95

The Canterbury Tales, Chaucer, in modern English by Nevill 1.65
Coghill (Penguin)

Heart of Darkness and The Secret Sharer, Conrad (Signet) .50

Understanding Poetry, Brooks and Warren (Holt, Rinehart, Winston) 5.20

The Theban Plays, Sophocles, translated by Watling (Penguin) .85

A Midsummer Night's Dream, Shakespeare (Folger Library Edition) .45

Hamlet, Shakespeare (Crofts Classics) .50

The Odyssey, Homer, translated by Rieu (Penguin) .85

Paradise Lost, Milton (Rinehart) .95

3. For literature, second semester:

The Late George Apley, Marquand (Modern Library) 1.80

The Poetry of Pope, edited by M. H. Abrams (Crofts Classics) .50

Gulliver's Travels, Swift (Harper's Modern Classics) 1.95

A Portrait of the Artist as a Young Man, Joyce (Compass, C9) 1.45

Crime and Punishment, Dostoevsky, translated by Garnett 1.95
(Harper's Modern Classics)

Death of a Salesman, Miller (Compass, C32) .95

The Cocktail Party, Eliot (Harvest Book, HB 69) 1.65

Man and Superman, Shaw (Bantam Classics) .50

FIRST SEMESTER READINGS

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
<u>UNIT I: THE TALE</u>		
1. Boccaccio, <u>The Decameron</u>	pp. 25-43, 73-80	Introduction
2. "	pp. 139-161, 229-236	<u>Dec.</u> , 25-43, 73-80
3. "	pp. 387-398, 624-640	Theme I, (class)
4. <u>Sir Gawain and the Green Knight</u> Parts I and II Theme II (prepared) for Class 8		<u>Dec.</u> , 387-398, 624-640
5. <u>Sir Gawain and the Green Knight</u> Part III		<u>Gawain</u> , I, II
6. "	Part IV	Discuss Theme I (class)
7. Theme II (prepared), already assigned		<u>Gawain</u> , III, IV
8. Chaucer, <u>The Canterbury Tales</u> pp. 17-29		Theme II due; discuss begin- ning of <u>CT</u>
9. "	pp. 29-40	<u>CT</u> , 17-29
10. McPeck-Wright,	pp. 321-329	<u>CT</u> , 29-40
11. <u>The Canterbury Tales</u>	pp. 274-297	Discuss Theme II (prepared)
12. "	pp. 297-308	<u>CT</u> , 274-297
13. "	pp. 336-371	Theme III (class)
14. "	pp. 423-449	<u>CT</u> , 336-371
Theme IV (prepared), for Class 18		
15. <u>The Canterbury Tales</u>	pp. 184-191	<u>CT</u> , 423-449
16. "	pp. 229-247	Discuss Theme III (class)
17. Theme IV (prepared), already assigned		<u>CT</u> , 184-191, 229-247
18. <u>The Canterbury Tales</u>	pp. 192-200, 255-274	Theme IV due; discuss Theme III further
19. Conrad, <u>The Secret Sharer</u>	pp. 19-61	<u>CT</u> , 192-200 255-274

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
20. <u>The Secret Sharer</u>	pp. 65-99	<u>The Secret Sharer</u>
21. Conrad, <u>Heart of Darkness</u>	pp. 99-155	Discuss Theme IV
22. McPeck-Wright	pp. 320-349	<u>Heart of Darkness</u>
23. Review Conrad	pp. 65-155	Theme V (class)
24. Theme VI (prepared), for Class 28		<u>Heart of Darkness</u>

UNIT II: INTRODUCTION TO POETRY

25. McPeck-Wright	pp. 347-363	Read, discuss B&W, p. 35, <u>Sir Patrick Spence</u>
26. Brooks and Warren	pp. 37-49	Discuss Theme V
27. "	pp. 65-66	B&W, pp. 37-49
28. McPeck-Wright Theme VII (prepared), for Class 33	pp. 363-366	B&W, pp. 65-67 <u>The Demon Lover</u> ; Theme VI (prepared) due
29. Brooks and Warren	p. 285 with questions	B&W, p. 248 <u>Waller's Song</u>
30. McPeck-Wright	pp. 366-375	B&W, p. 252 <u>Blame Not my Cheeks</u> ; p. 285 <u>Follow Thy Fair Sun</u>
31. Brooks and Warren	pp. 188-190	Discuss Theme VI
32. Theme VII (prepared)		B&W, pp. 188-190, Herrick's poems on Jonson
33. Brooks and Warren	pp. 181-187	Discuss Herrick poem <u>To Find God</u> , subject of Theme VII
34. "	pp. 140-141	B&W, p. 242 Jonson, <u>On My First Son</u>

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
35. Brooks and Warren	pp. 268-273	B&W, pp. 140-141, Jonson, <u>To Heaven</u>
36. "	pp. 308-310	Discuss Theme VII
37. "	p. 139	B&W, pp. 308-310, Marvell, <u>To His Coy Mistress</u>
38. "	pp. 305-306	Theme VIII (class)
39. "	pp. 340-343, 330	B&W, pp. 305-306, Donne, <u>A Valediction Forbidding Mourning</u>
40. McPeck-Wright	pp. 375-378	B&W, p. 330, Shakespeare, <u>Let Me Not to the Marriage of True Minds</u>
41. Sophocles, <u>King Oedipus</u>		Discuss Theme VIII

UNIT III: COMEDY AND TRAGEDY IN DRAMA

42. McPeck-Wright	pp. 387-396	<u>King Oedipus</u>
43. Re-read <u>Oedipus</u>		Theme IX (class)
44. Sophocles, <u>Antigone</u>		<u>Oedipus</u>
Theme X (prepared), for Class 48		
45. Work on Theme X		<u>Oedipus</u>
46. Shakespeare, <u>A Midsummer Night's Dream</u>	Acts I, II	Discuss Theme IX
47. Work on Theme X		<u>MND</u> , I, II
48. <u>A Midsummer Night's Dream</u>	Acts III, IV	Discuss Theme X
49. "	Act V	<u>MND</u> , III, IV
50. McPeck-Wright	pp. 281-288	<u>MND</u> , V

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
51. Shakespeare, <u>Hamlet</u>	Act I	Theme XI (class)
52. Rewrite Theme XI		<u>Hamlet</u> , I
53. <u>Hamlet</u>	Act II	Collect Theme XI; discuss Theme X
54. " Theme XII (prepared), for Class 61	Act III	<u>Hamlet</u> , II
55. <u>Hamlet</u>	review Acts I-III	<u>Hamlet</u> , III
56. "	Act IV	Discuss Theme XI
57. "	Act V	<u>Hamlet</u> , IV
58. McPeck-Wright	pp. 288-291	<u>Hamlet</u> , V
59. Review <u>Hamlet</u>		McPeck-Wright pp. 288-291
60. Theme XII		<u>Hamlet</u>
61. Homer, <u>The Odyssey</u>	pp. 25-87	Collect & dis- cuss Theme XII

UNIT IV: THE EPIC

62. <u>The Odyssey</u>	pp. 87-154	<u>Odyssey</u> , pp. 25-87
63. " (by Class 65)	pp. 155-229	<u>Odyssey</u> , pp. 87-154
64.		Discuss Theme XII
65. " (by Class 67)	pp. 230-315	<u>Odyssey</u> , pp. 155-229
66.		Theme XIII (class)
67. " pp. 316-365 Theme XIV (prepared), for Class 71		<u>Odyssey</u> , pp. 230-315
68. Work on Theme XIV		<u>Odyssey</u> , pp. 316-365
69. Review <u>Odyssey</u>		Discuss Theme XIII
70. Theme XIV		<u>Odyssey</u>

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
71.		Discuss Theme XIV
72.		Catch-up day
73. Milton, <u>Paradise Lost</u>	Book I, lines 1-380	B&W, pp. 243-244, Milton, <u>On His Blindness</u>
74. "	Book I, 381-798	<u>PL</u> , I, 1-380
75. McPeck-Wright	pp. 208-215	<u>PL</u> , I
76. <u>Paradise Lost</u>	Book II, 1-505	Theme XV (class)
77. "	Book II, 506-1055	<u>PL</u> , II, 1-505
Theme XVI (prepared), for Class 86		
78. McPeck-Wright	pp. 215-223	<u>PL</u> , II, 506-1055
79. <u>Paradise Lost</u>	Book IX, 1-663	Discuss Theme XV
80. McPeck-Wright	pp. 223-230	<u>PL</u> , IX, 1-663
81. <u>Paradise Lost</u>	Book IX, 664-1189	McPeck-Wright pp. 223-230
82. "	Book X, 1-615	<u>PL</u> , IX, 664-1189
83. McPeck-Wright	pp. 230-238	<u>PL</u> , X, 1-615
84. <u>Paradise Lost</u>	Book X, 616-1104	McPeck-Wright 230-238
85. Theme XVI (prepared)		<u>PL</u> , X, 616-1104
86. Review		Review

Unit I: The Tale

In this unit, works of literature are grouped to give emphasis to the importance in literature of story or plot. At the same time, the contributions made by character, atmosphere, framework, and careful structure are investigated to suggest the limitations of plot, and the need to strengthen this essential fictional element by other devices. Boccaccio, the author of Sir Gawain and the Green Knight, and Chaucer (all three writers of the fourteenth century) are represented here because they are masters of the tale and they are skilled in characterization and framework, devices which give dimension to the tale. Their work is supplemented by stories of Conrad's which show a modern master at work using the same devices plus a careful structure which balances character comparison, contrasting scenes, and patterns of imagery to reinforce and give additional meaning to his story.

Class 1 (Tuesday)	<u>Assignment</u>	<u>Work in Class</u>
	Boccaccio, <u>The Decameron</u> , pp. 25-43, 73-80	Introduction

Questions for discussion:

The nature and purpose of an AP course.

The organization of the readings in literature: some of the books to be read, the order in which they are read, the meaning of "genre", the usefulness of such organization, its limitations.

Writing in the course: kinds of papers, length, frequency; correction and revision of papers; writing as a process of thought.

Class discussion as a method: its use, its demands, its limitations.

Summary: An introduction helps to set the form of the course, to explain some of the procedures it uses, and to give time for discussion of hopes and goals.

Class 2 (Wednesday)

AssignmentWork in Class

Decameron, pp. 139-161, Decameron, pp.
229-236 25-43, 73-80

Questions for discussion:

- A. The framework for The Decameron (30-43), plus the end of the first day (78-80).
1. Does the description of the plague sound reasonably factual, or as if Boccaccio had imagined it all? Illustrate.
 2. Why is the description of the plague given? How does it help set the framework for the tales?
 3. From these few pages, what do we learn of the ten young people? Are there any distinguishing characteristics in them?
 4. What do we learn of the plan of the book from these few pages?

Summary: Boccaccio was 35 years old in 1348, the year of the plague. The description of the plague seems factual, and more memorable than the characters presented or the "situation" established for telling the stories. It provides an opportunity for the ten young people to be together. It also suggests the helplessness of combatting the evil, and the privileges of wealth and youth in escaping the terror, and perhaps the callousness toward suffering and sudden death which gives rise to so many ribald and satiric (cynical?) stories. Little or nothing is given of the characters of the tellers of the tales, and the arrangement of telling is mechanical. (Point to be recalled when Chaucer is read.)

B. The simplest tales (73-78).

1. In the eighth tale (73-75), what are the two main characters like? Is Messer Ermino consistent? (Consider his impoverished appearance and skimpy board on the one hand and his building a handsome house on the other. Contrast also the notion we have of a miserly, avaricious person with his "cheerful image and friendly words.") Do we get any characterization of Messer Guglielmo Bossiere? What is the witty remark and what result does it produce?

What is the difference between the "courtiers of today" (p. 73) and the courtiers "of old"? Is the reference relevant to the story?

2. What is the point of each of the other two tales? Are they there for the story or for the witty remarks? If time is left, each of them can be used to support discussion above.

Class 2, continued

Summary: These tiny tales do not worry about consistency of character or character development or even digressions in the plot. They are tales because they have a sketchy situation and a point which is shortly arrived at, soon enough to keep our interest.

Class 3 (Thursday)**Assignment****Work in Class**

Decameron, pp. 387-398, Theme I (class)
624-640

Theme topics on stories on pp. 139-150, 150-161, 229-236.

Write a paragraph to support one of the following topics, using one and only one of the three tales read for today.

A. The longer tales in Boccaccio are like the simplest tales in that they do not stress consistency of character.

B. The longer tales in Boccaccio are unlike the simplest tales in that they stress consistency of character.

Class 4 (Friday)**Assignment****Work in Class**

Sir Gawain and the
Green Knight, Parts
 I and II

Decameron, pp.
387-398,
624-640

Theme II (prepared) due next Thursday
 (Class 8)

Assign Theme II (prepared): In a paper of about 500 words, discuss consistency of character in Gawain. In discussing this topic, consider Gawain's motivation for behavior and/or his feelings in any given situation. Do not simply retell the story.

Questions for discussion:

1. What are Friar Cipolla's intentions at the beginning of the story? Do we admire him or condemn him for those intentions? What is the trick which is to be played upon him? Is our feeling one of sympathy for the tricksters or for the unsuspecting Friar? How does the Friar cope with the unexpected circumstances of the trick? Does our attitude toward him change with his success? In other words, do we have a clear instance in which situation helps to shape our attitude toward a character?
2. Consider the situation in the story of Gualtieri and Griselda. Do we have a clear instance in which situation helps to shape our attitude toward a character?

Summary: A point to be made here is that characterization is often accomplished in a story by showing what a character does in response to an incident or set of circumstances.

Class 5 (Monday)**Assignment****Work in Class****Gawain, Part III****Gawain, Parts
I and II****Questions for discussion:**

1. In Part I, the first six stanzas have nothing to do with the story. What purpose do they serve? (give color, atmosphere, sense of the distant past, aura of romance) How does this device compare with Boccaccio's framework? Which is more integrated, performs the function of setting the mood of its story better?
2. In Part I, stanzas 7-10 are simply descriptions of the Green Knight. What does this description add? (sense of size, importance, mystery, adventure)
3. What is the story as given in I, stanzas 11-21? How does the Green Knight show himself to be awe-inspiring? (by issuing his reckless challenge, by having his head cut off and surviving) How does Gawain show himself heroic? (by accepting the challenge to save Arthur, by striking so convincingly, by facing up to the consequences when the miraculous powers of the Green Knight appear)
4. How does Gawain increase his stature and gain sympathy from us in II, 1-11? (the courage with which he keeps his good humor at court, the steadfastness with which he prepares for his journey, the qualities in him that are associated with the Pentangle, the bravery he shows in facing duress)
5. How is the castle he finds a surprise (to us)? (We expect fearsome adventure and find gaiety and Christmas cheer.) (Notice that the incident is unexpected, but the character of Gawain is consistent throughout. He takes delight in the feast, the castellan's -- Sir Bertilak's -- generosity, the lady's beauty. But he is always the thoughtful and courteous knight: contrast this with the inconsistency of character in Boccaccio's shorter tales.)

Summary: Though we may still call Gawain a tale, we have to notice differences not only in length but in quality. One of the first of these is the method of embellishment to create an atmosphere of romance and mystery. Another is that the groundwork for the plot or story is much more carefully laid. We are shown the terrible challenge and ordeals which it then takes the rest of the poem to work out. Finally, we have the presentation and development for the first time of a real hero.

Class 6 (Tuesday)**Assignment****Work in Class****Gawain, Part IV****Return and discuss Theme I (class)****Topic for Theme I is:****Write a paragraph to support one of the following topics, using one and only one of the three tales read for today.**

- A. The longer tales in Boccaccio are like the simplest tales in that they do not stress consistency of character.**
- B. The longer tales in Boccaccio are unlike the simplest tales in that they stress consistency of character.**

For discussion of this paper: consider several examples of paragraphs developed by the use of supporting details. Problems for class to consider:

- 1. How should detail be presented so that its effect is to support and explain the generalization in a topic sentence?**
- 2. How much detail is needed to be convincing?**
- 3. How should it be arranged so that it is most effective?**

Summary: Generalized answers to such questions are not very helpful, but the questions themselves together with specific paragraphs just written by the students should make clear that detail must be chosen for reasons, should be shown to be relevant if connections are needed, and should be given an order of presentation, not be listed haphazardly.**Return papers to class for correction and revision, both versions to be handed back to instructor at tomorrow's class. If purpose and methods of correction and revision were not discussed during introductory class (first day), these should be described in detail now. In any case, 5 minutes should be saved to review the procedure with the class before handing out the papers.**

<u>Class 7 (Wednesday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	Theme II (prepared) already assigned	Gawain, Parts III and IV

Questions for discussion:

1. In Part III, there is a rhythmic alternation of hunting incident and attempted seduction of Gawain (another kind of hunting). Does this structure lend growing suspense to the story? Do we admire and honor Gawain for his behavior toward the lady, toward Sir Bertilak? What is Gawain's weakness and how is it taken advantage of by the lady? Do we sympathize with Gawain in his weakness? Is he still a noble knight? (He is trying to counter certain death from a supernatural power with a charm having supernatural power. It is very easy to understand and forgive.)
2. In Part IV, Gawain is intent on living up to his promise. Does the guide increase the reader's apprehension? Does the nature of the Green Chapel? Is the Green Chapel appropriate for the hunter-knight?
3. Do we sympathize with Gawain for flinching when first the ax descends? Do we admire his determination not to do so again? Do we believe he will live up to his word? Do we have reason to believe him from what has happened before?
4. What action does the Green Knight take against Gawain? What is the explanation for it? Why did the Green Knight issue the challenge in the first place?

Summary: Gawain and the Green Knight takes on more life, more vitality in the mind of the reader than the Boccaccio stories do. The incidents are complicated, yet each is built up to, and is related to the main thread of the story. The three meetings with the lady increasingly test Gawain's loyalty to the Castellan and courtesy to the lady, two qualities of his knight-hood, until at the third meeting he is persuaded to accept what he believes is a life-saving talisman from her, and to hide the gift from Sir Bertilak. While these meetings are going on, the three hunting incidents are being conducted outside the castle, incidents which have qualities in common with the three visits of the lady to Gawain. In both of the series of incidents, the "hunt" grows more intense as the animals hunted change from the frightened deer to the fierce boar to the wily fox. Gawain is startled, wary, on guard -- but not fierce, not wily. Instead of growing more dangerously animal, he grows more human, both courteous and honorable under the tests. Again, the setting of the story adds to its life and vitality: the contrast between the color, the brightness of dress and

Class 7, continued

occasion, the dreary and fearsome landscape through which Gawain rides, the jollity and brilliance of the Christmas feast, the lonely menace of the encounter in the Green Chapel. Each detail of incident and setting adds to our knowledge of Gawain's character or supports the mysterious and suspenseful events of the story.

Class 8 (Thursday)

AssignmentWork in ClassCT, pp. 17-29Theme II due
Beginning CT

Questions for discussion:

1. Begin with questions on problems about Theme II, but unless class is ready to recapitulate what it has discovered about consistency of character in Gawain, or has met particular problems which clearly should be taken up now, save detailed discussion of papers for the day they are returned.
2. As introduction to reading The Canterbury Tales, use copies of lines 1-19 of the Prologue in Middle English to be read and then contrasted with Modern English version in Coghill.
3. Read the passage in Middle English together: try just looking at it first, and then read aloud (instructor reads it.) If these lines are typical, has everything about English changed since c. 1385? What seems most unfamiliar about the language? (Probably vocabulary, or the look or sound of the words.) What changes in vocabulary have occurred? (Students may work out several kinds: changes are often based on a shift in pronunciation, reflected in unfamiliar spelling of a word that turns out to be familiar -- like whan, Aprille, shoures in the first line. But some words have changed in meaning or in the way they are used in a sentence: for instance, corages and halwes have recognizable kinship with courage and hallows but they are not now used as nouns meaning hearts or shrines. Or words seem unfamiliar because the ideas they stand for are no longer common: the reference to the zodiac in lines 7-8, for instance. Or changes have occurred because inflectional endings have changed or dropped away: the verb forms in this passage are easiest to see, because slepen, maken, longen, goon (and others) are easy to recognize but differ from their current forms.)
4. Class should work out changes and likenesses without pretending to linguistic knowledge. Then ask whether it is possible to work out the meaning of Chaucer's lines. Let students start on this, and then ask them to consider how sentence structure itself is helping them to read the lines. (The lines are one sentence, and a complicated one, but entirely recognizable as one sentence employing familiar word order and familiar patterns of groups of words, just as Modern English would. Students might work out the structure in some detail, to demonstrate that it is familiar and to go on explaining what the

Class 8, continued

sentence means. The order of words is the clearest indicator of the functions of the words in the sentence, as it is in Modern English.)

5. Now contrast some parts of Chaucer's sentence with Coghill's version. What is gained in Coghill? (Easy clarity, words and structure now all familiar.) What is lost? (Harder to say this, but a different kind of ease is lost, made up of the flexibility and exactness of the original language.) Look at as much of the passage as there is time for. For instance, how does Coghill's parenthesis in line 11 help to make the meaning clearer? Are there other changes like this? Are there changes of a different kind? For instance, in the first two lines? Coghill's two lines run on to line 3. Why? Does the change make a difference? Or, does substitution of words make a difference? For instance, between tendre croppes and tender shoots? (Point here is that these are negative changes, though maybe unavoidable: effect of completed two lines is lost for the sake of rhyme; croppes has a different connotational effect from shoots.)

Summary: Compositional point of looking at the two versions together is to suggest the clear link between our current language and its past, and to suggest (or review) some characteristics of Modern English sentence structure: reliance on word order, use of some inflectional endings but not many, a vocabulary often traceable to its older forms though not always.

Literary point of the comparison is to suggest the life and precision and flexibility of Chaucer's lines as he wrote them. These are qualities which Coghill tries to keep but he is forced often to give them up; yet he does offer a lively and readable version.

Discussion of these matters could (and should) take several class days if the class is interested in the way language works or in the way English has developed. There is no need to press for this interest, but if it is there by all means drop other compositional matters and give the time to this subject. A useful book for reference would be W. Nelson Francis, The English Language: An Introduction (Norton, 1965).

Class 8 (Thursday)

Chaucer

The Canterbury Tales

11. 1-19

Here bygynneth the Book of the Tales of Caunterbury.

Whan that Aprille with hise shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne;
And smale foweles maken melodye,
That slepen al the nyght with open eye --
So priketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes
To ferne halwes, kowthe in sondry londes;
And specially from every shires ende
Of Engelond to Caunterbury they wende,
The hooly, blisful martir for to seke
That hem hath holpen what that they were seeke.

Class 9 (Friday)**Assignment****Work in Class****CT, 29-40****Canterbury
Tales, Pro-
logue, pp. 17-29****Questions for discussion:**

1. In lines 1-19, what terms does Chaucer use to describe the spring-time? (References to April showers, sprouting things, Zephyrus (West Wind), the sun moving through the Zodiac (the Ram in March and April), and the birds.)
2. Who is the martyr of Canterbury? (Thomas à Becket (1118-1170)). Point out notes in back of book.
3. Where is Southwerk and where is Canterbury from there? (Southwerk is south of London across the river Thames, and Canterbury is east or south-east of it.)
4. In the assignment for today, how many characters are named? (Knight, Squire, Yeoman, Prioress (plus nun and three priests), Monk, Friar, Merchant, Oxford Cleric, Franklin, five guildsmen, Cook, Skipper, Doctor.) Why are they introduced by their occupations?
5. Characterize the Knight. Are the praiseworthy terms intended? Is he an ideal man or an admirable real man? Has he been in an incredible number of battles?
6. Characterize the Prioress. Is Chaucer praising her? Is he over-praising her? Is he satirizing her a little?
7. Characterize the Friar. Is Chaucer praising or condemning the Friar? What kind of life is the Friar supposed to be living? Is he?

Summary: In 1, 2, 3, 4 circumstances of frame tale are being established, its specific time and place and mood, variety of its characters. In 5, 6, 7 we find pictures of people about whom Chaucer is expecting us to react in different ways. What makes us react in these ways introduces the problem and pleasure of reading Chaucer, having to weigh his seriousness in what he is saying and having to consider when he is being satiric. Chaucer keeps an eye on the reader, and the reader learns quickly to keep an eye on him.

Class 10 (Monday)

AssignmentWork in Class

McPeck-Wright,
The English Language,
pp. 321-329

CT, Prologue,
29-40

Questions for discussion:

1. Characterize the Wife of Bath.

What is meant by worthy? In what way or ways is she worthy? In what ways should her worthiness be read skeptically or satirically?

2. Contrast the Parson and the Pardoner.

a. What are the Parson's duties seen to be? Does he do them?
What temptations does he resist?

b. What are the Pardoner's duties seen to be? Does he do them?
What temptations does he resist?

3. What are the events which involve the Host?

4. What agreement do the pilgrims make that leads to the telling of the tales?

Summary: When Chaucer's framework is compared with Boccaccio's, the vividness of the plague perhaps outweighs the vividness of the pilgrimage, but the characters and the excuse for the stories are far more vital in CT.

Class 11 (Tuesday)**Assignment****Work in Class****CT, pp. 274-297****Return Theme II**

Topic for Theme II (prepared) is: In a paper of about 500 words, discuss consistency of character in Gawain. In discussing this topic, consider Gawain's motivation for behavior and/or his feelings in any given situation. Do not simply retell the story.

Questions for discussion:

1. How should reference to story be used in a series of short examples? in an extended example?
 - a. Use a good paper which asserts a point and collects a series of brief references to related incidents to illustrate the point. Does this paper sound as if it is using material, or simply repeating it? Can the references to details be too brief? How do you judge?
 - b. Use a good paper which asserts a point and illustrates its truth by means of one extended example from the story. Does this paper sound as if it is using material, or simply repeating it? What are the difficulties of the long example? Can they be overcome?
2. If there is time, continue the same discussion by means of less successful papers. If none of the papers uses extended example, mention it as a possibility and ask why it was not used. What are the strengths of each method? What are the weaknesses? Might the two be combined?
3. Return papers for correction and revision.

Summary: The papers themselves will make the distinctions clear, but the guiding principle is that all parts of the extended example or each part of the series of references must be clearly relevant to and connected to the topic which the paper is discussing. If focus stays on the idea and does not shift to the interest of the story itself, then either method should work well. In a long paper, the two should be combined; in a shorter paper (the students' paper is a short one) either will do well though both may be used. In the long example it is necessary to remember that it is the topic which matters and to keep it before the reader's mind. It is also necessary to show the reader that the long example is so telling that it alone proves the point. With a series of references, it is necessary to supply enough in each brief reference to show its relevance, and to provide an order among references so that they will not be a random list.

Class 12 (Wednesday)

AssignmentWork in ClassCT, 297-308CT, Wife of
Bath, 274-297

Questions for discussion:

1. Why does the Wife cite so many authorities for marrying more than once, or marrying at all? Is she being defensive? making fun of the authorities?
2. What is the difference between her first three marriages and her last two? Is the last one "true love"?
3. She is pleasure-loving and earthy. Does this seem a limitation in her? Is there anything pathetic in her life? Does she realize her limitations? (p. 287)

Summary: The Wife of Bath's prologue, tale, and incidental remarks together create one of the most vividly real characters of all English literature. Her joie de vivre and bold candor make her an outstanding personality. The Wife is a woman of contradictions. She asserts that women must have the mastery in marriage, yet the man she seemed really to love was Johnny, the husband who fought longest against her claim to mastery. She is full of energy and vigor and says that she will "welcome the sixth" husband, yet she says too that she has had her "fling." She realizes she is no longer young ("age that comes to poison everything") and she worries about the number of times she has married even as she quotes authorities to justify herself. Thus the Wife emerges from her self-evaluation not only the lively cheerful good companion and vital woman she may want to be, but a complex, pathetic figure.

Class 13 (Thursday)**Assignment****Work in Class****CT, 336-371****Theme III, in
class**

Topic for class paper: Does the tale she tells seem suitable for the Wife of Bath? In developing your answer, consider the tale, the Wife's theory of marriage, and the kind of woman her prologue suggests her to be.

Class should be encouraged to use texts to check accuracy of their memories and to pick up a needed detail, but should be cautioned against spending much time on reading. Thinking about the question is more useful.

<u>Class 14 (Friday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	<u>CT</u> , 423-449	<u>CT</u> , Clerk's Prologue and
	Theme IV (prepared)	Tale, 336-371
	for next Thursday (Class 18)	

Assign Theme IV (prepared):

Choose one or two of Chaucer's characters and discuss what it is that creates a sense of complexity or solidity or genuine life in them. About 500 words.

Questions for discussion:

1. Who is the Clerk? What do we know about him?
2. What is his attitude toward women? How do we know?
3. What is Griselda's position in life before she meets Walter? Does this position have anything to do with her behavior as Walter's wife? Should it?
4. *What trials does she undergo? Does the Clerk admire her for bearing them patiently? Do you? Do you blame Walter?*
5. Does the Envoy give us any further information about the Clerk's attitude toward women? What does he mean by his advice?

Summary: The Clerk's comments along the way suggest his sympathy with Griselda and his admiration of her fortitude and humility in bearing her many troubles, and at the end of her story he draws a moral suggesting the universal value of those virtues. He seems more interested in the story itself and in Griselda's goodness than in examining Walter's or Griselda's motives deeply, though motives are sketched. But in the Envoy, the most complex expression of his attitude toward women, he ironically advocates the Wife of Bath's theory of marriage and by his description of what such a marriage would be makes his condemnation of it clear. Chaucer includes truth about the responses of men and women in both the Clerk's and the Wife's tale-telling: if there is time, it is worth considering which of the two has the more realistic view.

Further or alternate discussion:

1. Ask class now to think back to the way Boccaccio tells the Griselda story. Are there differences between Chaucer and Boccaccio's stories? in interest? in complication? does the frame telling, characterization of tellers make a difference?
2. Is class praising (over-praising?) Chaucer at the expense of Boccaccio? If so, how? And why? (This may lead into discussion of ways an estimate is formed.)

Class 15 (Monday)

AssignmentWork in ClassCT, 184-191CT, The
Franklin's Pro-
logue and Tale,
423-449

Questions for discussion:

1. What kind of person does the Franklin reveal himself to be in the prologue? Is he educated? Does he know a lot? Does he respect the Squire? How do we know?
2. What is the relationship between Dorigen and Arveragus? Who makes the decisions in their marriage?
3. Is Dorigen the model wife? Do you blame Aurelius for falling in love with her? Do you blame him for courting her? How do her friends behave toward her?
4. How does she react to Aurelius' proposition? What kind of oath does she make to him? (Might point out the way she transforms the rocks from a danger to her happiness into a safeguard of it.) Why does she feel obligated to honor her oath?
5. Is she foolish or wise in telling her husband of her desperate situation? Is his answer surprising? Is it foolish or wise?
6. Do you respect this couple? Why? Do you respect Aurelius? Why?

Summary: For a further point of view about marriage add, if there is time, the Merchant's Prologue (read aloud), p. 372.

The Franklin's Tale suggests a resolution of the opposite theories of the Clerk and the Wife of Bath, for this marriage is an equal sharing of authority based on generosity and respect on both sides. But theory and practice are shown not to coincide exactly, since in the crisis the wife proves helpless and is willing to do whatever her husband tells her; yet the husband's advice is a recognition of her predicament rather than his own, in spite of the distress this causes him. Aurelius too differs from theory to practice, for he will use magical deception to perform the task his lady sets him, but he will not claim his reward when he sees her true feelings.

Class 16 (Tuesday)	<u>Assignment</u>	<u>Work in Class</u>
	<u>CT</u> , 229-247	Return Theme III

Topic of the class paper being returned is: Does the tale she tells seem suitable for the Wife of Bath? In developing your answer, consider the tale, the Wife's theory of marriage, and the kind of woman her prologue suggests her to be. Class was permitted to use texts.

Question for discussion: What makes a paper convincing?

1. Use examples supporting both sides of the question. Give both to the class at the same time (if the papers are at all even in achievement) and ask which one is convincing. Why?
2. Answers from the class may well lead into matters of organization and development, but discussion today should be focussed on substance as much as possible. Focus on the amount of evidence accumulated, its relevance to the topic, the ways several pieces of evidence are fitted together.
3. Return papers for correction and revision.

Summary: Compositional point is continued from earlier themes. Theme I introduced the question of use of detail. Theme II gave opportunity to distinguish two ways to use story detail as evidence. If in discussing Theme III papers taking opposite positions can be used as examples, their development will not only show use of detail as evidence, but should provide motive for discussion of which details to choose, order in which to present them, ways to fit them together.

Reasonable argument on both sides is possible, and best papers will probably draw on both. Consensus about the topic finally may be that the moral of the Wife's story is exactly suited to what we know of her theory of marriage, and the importance of woman in the world of the story is predictable too. The delicacy of the story is surprising, however, and so is its romantic, chivalrous setting, though perhaps the setting is a further travelling to far places by the Wife, this time in her imagination. We expect the travelling, but perhaps not the imagination. The transformation of the old woman into one young, beautiful, and true also is surprising in its fairytale quality, yet is exactly suited to the Wife as fulfillment of her own dreams or wishes. The gentleness and beauty of the story are unexpected in the outspoken, joking, earthy Wife; the ideas of the tale are those she has already expressed. This combination of the familiar and unfamiliar turns the Wife's tale into a further device revealing her character. We believe it is her story because we recognize the point of view, but we are surprised that it is hers because we had not seen such possibilities of gentleness and courtesy in her.

<u>Class 17 (Wednesday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	Theme IV (prepared) already assigned	<u>CT</u> , Prioress's Tale, 184-191 Nun's Priest's Prologue and Tale, 229-247

Questions for discussion:

Prioress's Tale:

1. Review the section on the Prioress in the General Prologue.
2. What is her attitude toward the little boy in her story?
3. What is her attitude toward the miracle? accepting? skeptical?
4. What is her attitude toward the Jews? Does she assume that they are "innocent until proven guilty"?
5. Is it strange that one who would weep at the death of a mouse would tell so bloodthirsty a story? What are some of the gory details?
6. Does the Prioress's own nature betray the ideal of devoutness which she respects and perhaps believes herself to possess?

Summary: Note the subtlety of characterization of the narrator. She is innocent, naive, devout, sentimental, unaware of the existence of prejudice or cruelty or bloodthirstiness and utterly unaware that to some degree she suggests such qualities. Like the Wife of Bath's tale, this story is suited to its teller, yet suggests new qualities of character in her.

Nun's Priest's Tale:

1. Is the Nun's Priest's Tale a more enjoyable one than the Prioress's? Does it have any likenesses at all?
2. Could the Nun's Priest be making fun of the Prioress in the process of telling the tale?
3. Is there any mention of a little boy, for instance? Is there mention of "murder will out"?
4. What effect does the device of having the story about a rooster, a hen, and a fox have on the seriousness of the story? Why?

Class 17, continued

Summary: The Nun's Priest's Tale is a beast fable, good-humored but satiric. Its characterization of Chanticleer and Pertelote adds one more comment on the behavior of male and female. The recognizable animal behavior described as if it were human behavior mocks human ways, and the "wise woman" and the story she has seriously told is divided between the advice of a hen and the moralizing of a cock.

Class 18 (Thursday)**Assignment****Work in Class**

CT, 192-200
255-274

Theme III,
continued

1. Collect Theme IV. Take up questions about it if there are any.
2. Return to question about convincing qualities in a paper. Discussion on Tuesday concentrated on choice of evidence (the substance of the paper) -- its relevance to the topic, its accumulation, the way pieces of evidence fit together. Yet the same evidence can be convincing or not convincing.
3. Use as example a paper which chooses evidence well but presents it ineffectively. Ask class to discuss how the paper uses its material: is it convincing in effect? If not, should the whole organization be changed? Should the order of details be changed? Should the details be more fully explained, or tied together more explicitly?
4. Use as example a paper choosing more or less the same evidence, but managing it more effectively. What are the differences?

Summary: Use as many examples as there is time for. If any of them can be the same paper before and after revision, this might be especially helpful. The compositional point is to show how organization and development of detail change its effectiveness.

Class 19 (Friday)	<u>Assignment</u>	<u>Work in Class</u>
	Conrad, <u>The Secret Sharer</u> pp. 19-61	<u>CT</u> , Chaucer's Tale of Sir Thopas, 192-200 Pardoner's Prologue and Tale, 255-274

Questions for discussion:

1. What kind of picture does Chaucer give of himself?
2. How is he seen by the Host?
3. How is he seen to be in the telling of the tale of Sir Thopas and in the interruption by the Host?

Summary: We become aware at various places but here precisely that Chaucer the author is presenting a character (named Chaucer, the narrator) who is far more limited than he ought to be. This naive Chaucer is not easy to define; but he helps to complicate the pictures given of the other characters. The most vivid example of this is the description of the Monk in the General Prologue in which Chaucer the narrator seems to agree with the Monk's new rules for living, though it is clear that the author Chaucer is disapproving.

Pardoner's Prologue:

1. Is the Pardoner a villain? How does he deceive and cheat people?
2. Do you admire him for his honesty in openly discussing it, or do you regard him as even more brazen than one could imagine?

Pardoner's Tale:

1. Is the Pardoner's tale an admirable fable?
2. What is characteristic of the old man? of what does he complain?
3. What is characteristic of the young men? of what do they complain?
4. When the young men ask where death is, they are directed to a certain tree where they find gold. Is gold death? In what sense is it?

Class 19, continued

5. How does the gold lead them to death? Who or what is responsible for destroying them?
6. How does the saying Radix malorum est cupiditas apply to the young men?
7. How does it apply to the Pardoner?

Summary: The Pardoner is one of Chaucer's most complex characters. He is a villain, but an unconventional and complicated one. He reveals his motive -- greed; his goal -- money; and his means -- insincere but expert preaching. Then he has the effrontery to try his professional tricks on the pilgrims. He preaches against avarice in his masterful parable about the three men who set out to kill death, yet admits and demonstrates his own greed. He is repulsive, both morally and physically; yet Chaucer gives him one of the best of the tales. With reference to the Pardoner, Norman Knox [in "The Satiric Pattern of The Canterbury Tales", Six Satirists, Carnegie Series in English-Number Nine, Pittsburgh, 1965] has made comparison with Chinese boxes: in the center one has the gem-like parable; this must be seen in the context of the Pardoner's using it for the worst possible ends; the Pardoner's whole performance must be seen within the company of pilgrims; and these pilgrims are seen from Chaucer's perceptive, satiric, understanding view.

Class 20 (Monday)

AssignmentWork in Class

Conrad, Heart of
Darkness, pp. 65-99

The Secret
Sharer

Questions for discussion:

1. What is the Captain's situation at the start of the story? What is there about the ship that makes him feel a stranger?
2. Why does the Captain feel the stowaway to be his other self right away? Do they look alike? What binds them together? What is the secret shared? Why doesn't the Captain arrest the stowaway when he hears his story?
3. Do we admire the Captain for lying to the Captain of the Sephora? Why or why not? Does he have a choice? Why or why not?
4. Both the Captain and the stowaway are described as isolated from others. Are the reasons the same? What is the opinion others have of each of them? Is this isolation what binds them?
5. What incidents add to the risk for the speaker? (and also to the suspense of the story?) What is the significance of the floppy hat in the water (stowaway accidentally saves the Captain and his ship)?
6. Is the Captain a better man after the whole thing is over? Do the words on page 23 referring to the peaceful life of the sea apply at the end of the story?

Summary: This story is marked as different from any in Boccaccio or Chaucer because the circumstances are there to help define a development or change in the mind of the Captain which is hard for an author to pin down, although it is quite within the realm of human experience. We as readers, knowing of the presence of the stowaway, are able to understand the Captain's actions, which seem so eccentric or irrational to the other characters. This, in a sense, involves us in the plans the two men have and makes us sympathize with them against the others. We are led to trust the Captain's irrational impulses (the identification with the stowaway, the risk he takes in concealing him, the danger he runs to give him a chance to escape). At the end, we realize that this is a special kind of confrontation of the world on the Captain's part and that the success of the venture marks his growth into a man. In other words, the tale as far as story is concerned is simply a way of showing the development of the main character.

Class 21 (Tuesday)	<u>Assignment</u>	<u>Work in Class</u>
	Conrad, <u>Heart of Darkness</u> , 99-155	Return Theme IV

Topic of the prepared paper being returned is: Choose one or two of Chaucer's characters and discuss what it is that creates a sense of complexity or solidity or genuine life in them. About 500 words.

Question for discussion: when is a critical paper useful to others, not just useful to its writer, or not just useful to fulfilling an assignment?

1. Read one or two papers (or get students to read their own) for discussion of ways that Chaucer complicates character.
2. Do any of the papers offer real insight? Why does the class feel it is real? (or falls short?)
3. What qualities make a paper seem private, limited in its usefulness to its writer? What qualities open the discussion in the paper to others? Is it a matter just of intelligence and perception in the writer?
4. Try for discussion of several papers using detail as solid evidence for a clear perception, in order to bring out positive qualities. If there is a paper which has a clear idea of something Chaucer does but does not state or explain or develop the idea satisfactorily, use that for example of half the battle. If a paper manages to accumulate related details, but has no clear point to make, use that as example of the other half of the battle.

Summary: Compositional point here is to continue the work on evidence and organization, but to get students to place their own critical discussions in a larger context than simply fulfilling an assignment. These papers make and support judgments about the way a writer succeeds and the amount of success he has -- or they should make and support them. The class is learning techniques of good expository writing which should be transferable to any other expository job. But they are using exposition at the moment to write critical papers, and they might begin to think what the needs and responsibilities of such work are.

Class 22 (Wednesday)	<u>Assignment</u>	<u>Work in Class</u>
	McPeck-Wright, types of dictionaries, pp. 320-332. Review use of dictionary, pp. 332-349. Look at exercises for suggestions about ways dictionaries can be useful.	<u>Heart of Darkness</u>

Questions for discussion:

1. The speaker, with others, is being told this story by Marlow long after it happens. Are the circumstances (of ease, of commercial prosperity) important to the point of the story? What is the point of Marlow's remarks on the Romans in Britain?
2. What is the official position of the Trading Concern toward its activities in Africa? The attitude of Marlow's aunt? The attitude of the two secretaries? The attitude of the doctor?
3. What is the chief accountant's attitude toward Africa?
4. How efficient are the colonists in Africa? What "progress" is being made? (Goods thrown away, steamboat at the bottom of the river, etc.) What kind of person is the manager of the Central Station? What does he think of altruistic treatment of Africans? Why is he antagonistic to Marlow? What is his chief qualification for his job? (health).
5. In the second section (pp. 99 ff.), how does the tension build up? How does the savagery of the scene become more evident?
6. In the third section (pp. 129 ff.), what characteristics of Kurtz are presented that fulfill the discoveries made by Marlow up to now? What motivates Kurtz? Altruism? Desire for money? Lust for power?

Summary: Many of the details are understated or merely mentioned, and the condemnation of the white man appears in the severity or harshness of the actions, not in any tone of moral indignation in Marlow's description of them. The totality of the details of inhumanity more than offsets the attitudes expressed by various characters in the story.

Note: This discussion is not finished. Consult the class theme topic for Thursday and the concluding discussion for Friday.

Class 23 (Thursday)

AssignmentWork in Class

Think about the total effect of Heart of Darkness. What relation does Marlow's interview with Kurtz's Intended have to the total effect of the novel?

Theme V
(class) -
Heart of
Darkness

Topic for class theme:

In class yesterday we considered details in the story which suggest that altruism is not a major motive in bringing the white man to Africa. For your paper now, discuss the effect of these observations, events, conversations on Marlow's developing attitudes toward the white man.

<u>Class 24 (Friday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	Theme VI (prepared) due Class 28	<u>Heart of</u> <u>Darkness</u>

Theme VI (prepared):

Up to now we have been considering narrative itself, whether in poetry or prose. Next we will begin to focus on the qualities of a poem, beginning with a few narrative poems. In about 500 words, analyze the special qualities of story-telling in the short narrative poem The Demon Lover. In writing an answer to this question consider one or more of the following specific questions: How many incidents are given in the poem? Are there any gaps in the story? Can the reader fill them in accurately? What do we learn of the two lovers? Illustrate with details.

Questions for discussion:

1. What relation does Marlow's interview with Kurtz's Intended have to the total effect of the novel?
2. The study question repeated above is a more general way of asking how Marlow's interview sums up the problem of good and evil that seems to underlie the beginning of the story, the events in Africa, the character of Kurtz -- in fact, all of European civilization. If class does not ~~begin~~ arrive at this more specific question fairly quickly, suggest it by asking for the connections between the interview and the other parts of the novel just listed.

Summary: In this discussion, the relevance of story details to meaning can probably be brought home more clearly than with other tales we have read. The narrator is fairly careful to avoid giving his own bias to incidents in the story: "the facts," as it were, "speak for themselves." But the facts, which seem chosen only to tell the story, do speak, that is, do add up to a devastating picture of the colonial European, and do add up to the darkness in the human heart. The incidents themselves can lead us to a certain attitude (which the character of Marlow reinforces but which is persuasive enough by itself.)

Further or alternative discussion: to draw together several of the writers studied in this unit: both Chaucer and Boccaccio tell the Griselda story. Can any guesses be made about the way Conrad would be likely to tell it? If there were such a story by Conrad, might it be all about Walter?

Unit II: Introduction to Poetry

The direction in this unit is away from a study of plot to a study of poetic structure. Selections are taken from Renaissance poets whose lyrics, often deceptively simple, illustrate devices of structure, image, and tone characteristic of all good poetry. The attention of the class is necessarily more concentrated and painstaking in this unit. The aim is to suggest to the students the relevance of each word, the relatedness of each part, the totality of effect constructed out of various elements of the poems.

Class 25 (Monday)

AssignmentWork in Class

McPeck-Wright,
usage, pp. 347-363.

Sir Patrick
Spence, p. 35

Questions for discussion:

1. We have been reading tales of various sorts. What do they have in common with a narrative poem such as Sir Patrick Spence? (story)
2. What details do we and our imaginations have to supply in the poem that are given in the story? In Boccaccio an incident is told explicitly and usually in its entirety. In this poem, there is no incident told (except perhaps the writing and sending of the letter). The incident itself is implied. (This is a fundamental difference between any of the tales and this poem).
3. Can we discover what the incident is (or incidents are) from the poem? What is the "story" of the first three stanzas? Do we ever learn why the King wants the ship to sail? (No) What is the "story" of stanzas 4-7? (Spence and his men realize the risk and the foolishness of the sailing). What is the "story" of stanzas 8-12? (Ship, as Spence predicted, sinks with all on it.)
4. Since the story is to be inferred, the author seems to be interested in other things. Let's try character. Do we learn anything about the King and his character? He has power, has counsellors, (one sitting at his right suggests that there are others too), has wealth (the reference to the blude-reid wine suggests feast, Dumferling toun suggests comfort, security, lack of risk), has poor judgment (drinking suggests the rashness, carelessness of his decision, borne out by events). What do we learn of Sir Patrick's character? He has clear judgment, knows his business, recognizes the insaneness of the command ("loud lauch lauched he"), foresees the tragedy to ensue ("The teir blinded his ee"), never questions the carrying out of the King's command, commands the loyalty and affection of his men.
5. The last stanzas verify these characterizations. a. The disaster occurs. b. The wealth of the lords and their ladies is emphasized. c. The expression of the disaster is contained in the fears of the lords and the mourning of their ladies.
6. The inferiority of the King and the superiority of Sir Patrick is emphasized by the last lines. The lords are presented as paying the kind of fealty and tribute to Spence that they had been pictured as paying to the King in the first stanzas.

Class 25, continued

Summary: We are dealing here with the way in which story and character are both "created" or made to appear in the reader's mind, even though not all the details (or even very many) are given. This is not a characteristic limited to poetry (the students in their own papers have been working to choose meaningful details to make argument convincing) but in poetry a reliance on implicit suggestion rather than explicit statement is undoubtedly great. A second point to be made is that in this poem we discover that story itself is played down and character itself is played down. Both are used, but they are used because of the meaningful relationships between various elements of story and character. (E.g., the King and his lords at the beginning suggest one kind of authority and its consequences; Spence and his lords at the end suggest another kind of authority and its consequences.)

Class 26 (Tuesday)**Assignment****Work in Class**

Read and study
B & W, pp. 37-49

Return and
discuss Theme
V

Topic of Theme V (class): In class we considered details in the story which suggest that altruism is not a major motive in bringing the white man to Africa. For your paper, discuss the effect of these observations, events, conversations on Marlow's developing attitudes toward the white man.

Questions for discussion:

1. Unless questions about substance of Theme V remain or the papers call for discussion of use of evidence and its organization, choose papers which suggest questions about diction and levels of usage. Discussion might well focus on differences that choices of words make. Do not focus on discussion of standards or their basis, but on effect of word choice.

2. If the class does not know Fowler's Modern English Usage, this is a good time to introduce it. Might read a few discussions from it. Might also read a few from Mencken's The American Language. If class does not know about the New English Dictionary on Historical Principles (also called the Oxford English Dictionary and abbreviated NED and OED), now is a good time to describe it and if possible to bring in a volume of it, or one of the volumes abridged from it.

Summary: Compositional point is to focus class attention on language itself, and to introduce some of the excellent tools which explain and describe language.

Class 27 (Wednesday)**Assignment****Work in Class**

Read The Demon Lover
(B & W, 65-66). Think
of what we are told and
what we must infer of
the story and the
characters in this poem.
Paper on poem due Class 28;
poem will be discussed in
that class.

B & W, pp.
37-41, 43-46,
46-49

Questions for discussion:

1. This discussion might well follow what is set up in Brooks and Warren. Some useful terms are presented there and good analysis of each of the poems is given. Try especially the ideas of abstraction, concreteness, and structure (listed in the Glossary). How does the relationship among statements, scenes, details make an idea concrete?

2. Possible danger: first reading in B & W may suggest that abstraction is a Bad Thing. Class discussion might bring out that use of language is not that simple.

Summary: Intention is to introduce terms, continue discussion of narrative poems to show the relation of their structure to their effect.

Class 28 (Thursday)	Assignment	Work in Class
	McPeck-Wright, Qualities of Words, pp. 363-366.	Discussion of <u>The Demon Lover</u> , pp. 65- 67, subject of Theme VI due today.
	Theme VII (prepared) due Class 33.	

Assignment of Theme VII:

Copies of Herrick's poem To finde God should be distributed.

Students should be asked to read the poem thoroughly and again and again before they start to write anything. The topic is as follows:

Write a fully developed paper which gives the best answer you can find to this question: Is this poem one of doubt or of faith? (Some middle ground may be found, if the writer thinks it is appropriate.) In the course of arriving at a conclusion, marshall your arguments in such a way that you take into account (1) the grouping and ordering of statements in the poem (structure); (2) the speaker in the poem and the person, persons, or objects addressed and what we can infer about them (point of view); and finally (3) the degree to which the speaker seems to be aggressive, demanding, pleading, humble, etc. (tone).

Questions for discussion:

1. How many incidents are there in The Demon Lover. Are there gaps in the story? Can the reader fill them in accurately?
2. In Boccaccio we worried sometimes about character inconsistency. In this poem, is the man we see at the beginning of the poem the same as the man we see at the end? Where does the change occur? Are we surprised by the change?
3. What is the relationship between the lovers at the beginning of the poem? Which is dominant? Which is emotional?
4. What is the relationship between the lovers at the end of the poem? Which is dominant? Which is emotional? Comment on the repetition of the phrase "O hold your tongue" (lines 7 and 45) and what it tells us about the change in relationship.

Class 28, continued

5. Comment on lines 23-24 and what they tell us of her character. Does he answer directly? Is his answer significant as a means of persuasion? What place in hell does he have to take her to?

Summary: Here again we are given a story, this time one of mystery and the supernatural. Many gaps exist in it, but they do not matter because the incidents left out and the potential character inconsistencies are subordinated to the emphasis on temptation and punishment in the poem.

Compositional point today is to give class a chance to talk about a difficult subject which they have just tried to work out privately. They should be encouraged to see the qualities of narration in the poem and to talk about them accurately and easily.

Class 28 (Thursday) for use in Theme VII**To finde God**

Weigh me the Fire; or, canst thou find
A way to measure out the Wind;
Distinguish all those Floods that are
Mixt in that watrie Theater;
And tast thou them as saltlesse there,
As in their Channell first they were.
Tell me the People that do keep
Within the Kingdomes of the Deep;
Or fetch me back that Cloud againe,
Beshiver'd into seeds of Raine;
Tell me the motes, dust, sands, and speares
Of Corn, when Summer shakes his eares;
Show me that world of Starres, and whence
They noiselesse spill their Influence:
This if thou canst; then show me Him
That rides the glorious Cherubim.

Robert Herrick

Class 29 (Friday)

AssignmentWork in Class

Read Follow Thy Fair
Sun, Unhappy Shadow.

Waller's Song
p. 248

Think about the following questions: Who is the speaker? Who or what is spoken to? What are the characteristics of each? Is the method of address like Waller's Song in any way?

Note: Assignment will best be made at end of class discussion, if time can be saved for it.

Questions for discussion:

1. What is the story of the poem? When the class brings out that the "story" is fragmentary, introduce word situation. (Speaker is sending a rose to his loved one. Actually, he is speaking to the rose and commanding it, but unless this is given, save it for 4.)
2. What is known about the character or characters of the poem? (Accept whatever is accurately given; introduce term speaker as soon as it is useful.)
3. What are his thoughts in sending the rose? Each stanza suggests a different idea that the girl may learn from observing the rose.
 - A. Stanza 1 shows the beauty of the rose, so that when he compares her to a rose she will know how beautiful she is in his eyes.
 - B. Stanzas 2 and 3 start with the shyness of the girl and the view that this shyness is not good: speaker pictures the beautiful rose never seen by men, and urges the girl not to be like it.
 - C. Then with the death of the rose, she may see the briefness of beauty.
4. Consider the speaker and the rose; he is actually speaking to the rose. What is the method of address? (2nd person command.) What effect does the speaker's addressing the rose have? (Makes the poem graceful, light, indirect pleading with the girl.) What effect does the addressing of the rose and the gift of the rose have on the praise of the girl? Are the ideas suggested more effectively (see ABC under 3) this way than if he were to address the girl directly and not the rose? (She can see the beauty of the rose, she can imagine it unseen of men, she can watch it die. The rose is an instrument of persuasion itself.)

Class 29, continued

5. If there is time, consider individual words and how they help express the view and the sensitivity of the speaker.
- A. Line 2 me. Why me and not mine? In what sense is the speaker wasting?
 - B. Line 5 seems. Why seems rather than a more positive word?
 - C. Line 7 graces. What is suggested by graces? (Physical charms, ladylike manners and gestures, spiritual qualities.)
 - D. Line 12 light, line 14 suffer, line 17 rare, line 20 are (instead of seems) are other words carrying connotative meaning.

Summary: Intention is to introduce ways of thinking about poetic structure, begin to distinguish it from narrative conventions, which sometimes use poetry, sometimes prose.

Class 30 (Monday)

AssignmentWork in Class

McPeck-Wright,
Imagery and figures
of speech, pp. 366-375

Blame Not m
Cheeks, p. 252
If there is any
time consider
the questions
asked in the
assignment
made Friday on
Follow Thy Fair
Sun, p. 285

Questions for discussion:

1. To whom is the speaker addressing himself? Note contrast with Waller's Song. What is speaker's idea here? How do cheeks become the main "subject matter" of the poem? (visible, while neither heart nor love is). Are cheeks really the subject of the poem? (No, love is.)
2. According to Campion's argument, how do his cheeks appear? Why are they pale with love? Why does the blood have to go to his heart? What is meant here by nature (l. 5)? Is it an observable phenomenon?
3. How does the second stanza provide a contrast to the first? Is it necessary to have the first stanza to make the second believable? (Yes, for we can believe in ruddy-cheeked lovers too except for logic of first stanza.)
4. In second stanza, how does speaker indicate disapproval of ruddy-cheeked lovers? Consider meanings of careless, stained, not one spark, feigned, fat.
5. What is the picture we get in last two lines? What does love his court should hold mean? Literally? Figuratively? What is the effect of last line? Does it diminish the seriousness of the whole poem? Does it contrast with second to last line?
6. What is the difference between nature as a word and Cupid as a word? From which do you get a better picture?

Summary: The poem seems to deal less and less with story and more with other features. A situation ought always, however, to be sought out: the speaker, who he is and what we know about him; the person (or object) spoken to, his or its characteristics; the idea, eventually called theme,

Class 30, continued

the speaker wishes to express; the structure or at least an awareness that there is a structure, very evident in this poem, observable in other two.

Note: It is probably better not to try to treat the subject of cliché as B & W do on p. 257, because it depends on knowing too many other poems and the Petrarchan tradition.

Class 31 (Tuesday)**Assignment****Work in Class**

Read and consider all the various ways of contrasting the two poems by Herrick on Ben Jonson, B & W, pp. 188-190.

Return Theme VI

Topic of Theme VI (prepared): In about 500 words, analyze the special qualities of story-telling in the short narrative poem The Demon Lover. In writing an answer to this question consider one or more of the following specific questions: How many incidents are given in the poem? Are there any gaps in the story? Can the reader fill them in accurately? What do we learn of the two lovers? Illustrate with details.

Questions for discussion:

1. Answers to the questions were discussed in Class 28 when the papers were handed in. For this class, probably better not to give much time to substance but to use some of the reading about use and choice of language which students have been assigned to do on their own in McPeck-Wright.
2. Pick up from some of the papers the way connotation/denotation of words creates effect in The Demon Lover. How simple is the language in the poem? What gives it strength? (This subject is not a specific part of the assignment for the paper, but in talking about narrative the students will have touched on it without noticing the words themselves that they were referring to. Time now to look at the words.)
3. Compared with the language of the poem, does any of the language of the papers seem unclear? over-done?

Summary: Compositional point is to focus on language itself, choices of words and the effects of those choices. It is easy to drop into jargon, maybe especially easy when just learning to use critical language. (Or see these discussion questions anywhere, or B & W!) The freshness of the poem helps against pretension.

<u>Class 32 (Wednesday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	Theme VII (assigned Class 28)	Herrick's poems, pp. 188-190

Questions for discussion:

1. What does Herrick ask of his friend in his Prayer? Is it a serious request? Does he offer anything in return? Does the poem suggest that the prayer is answered?
2. Is the poem a graceful tribute to Jonson or does it mock him? For instance, what is the effect of calling Jonson "Saint Ben"? What does "for old religion's sake" mean? What are the "candles" and "new altar"? What is the poet's "psalter"? What effect have the rhymes "Prayed thee"--"aid me", "Herrick"--"lyric", "altar"--"psalter"?
3. The ode is a form which Jonson adopted from the Greek and used himself. In what ways is Herrick's choice of this form suitable to what he is saying in his poem? Does the use of this form make this poem more clearly a tribute to Jonson than the first is?
4. What does the first stanza of the Ode describe? What is meant by "lyric feasts", "frolic wine"? Does the rest of the stanza suggest what the Sun, the Dog, the Triple Tun are? In what ways are "we" Jonson's "guests"?
5. What request does the second stanza make? Does the "wit" mentioned in the second stanza help to create the "lyric feasts" of the first? What is meant by "to husband it"? Why does the poet ask to be taught that? Is this request the same as the one made in Prayer?
6. Do the two stanzas contradict each other? Does the poet want to save, in the second stanza, what he enjoyed feasting on in the first? Do the two stanzas together indicate that Jonson could spend freely what others must guard and care for? Or is it rather that he knew just how to use his wit?

Summary: We have dropped the question of story here, and are instead concerned with the expressions of affection, admiration, and praise of one man for another presented in these two poems. The qualities are roughly the same in each. But the poet's tone is different. The lightness and fondness in the Prayer are refined by the image of sainthood and the language and rhyme. The deep admiration in the Ode is reinforced by the qualities in Jonson and the superlatives used about them, as well as the way in which the strong tributes are built up to in each stanza. The structure, the language, the rhyme, the images all combine to help distinguish tone.

Class 33 (Thursday)**Assignment****Work in Class**

B & W, pp. 181-187,
tone

Discussion of
examination
question about
Herrick poem
which is subject
of students'
papers.

Theme VII (prepared) due. Topic is: Write a fully developed paper which gives the best answer you can find to this question: Is this poem one of doubt or of faith? (Some middle ground may be found, if the writer thinks it appropriate.) In the course of arriving at a conclusion, marshal your arguments in such a way that you take into account (1) the grouping and ordering of statements in the poem (structure); (2) the speaker in the poem and the person, persons, or objects addressed and what we can infer about them (point of view); and finally (3) the degree to which the speaker seems to be aggressive, demanding, pleading, humble, etc. (tone).

Questions for discussion:

1. The class may wish to know that the following questions were given to an AP class as one of the final examination questions for the first semester. Time allowed was 40 minutes.

Read the poem carefully. Explain: (a) what you learn of the speaker and the person spoken to; (b) what the tone of the poem is; (c) the extent to which the words describe literally and the extent to which they go beyond the literal; (d) the use of images; (e) the use of rhymes; (f) the meaning of the poem.

2. Do the two ways of framing questions about the poem ask for the same information from the student? Do they ask for him to present it in the same way? Does either question give more help to the student than the other?

3. The class has studied the poem carefully for a prepared paper. How would they go about answering these questions? (Best to concentrate on (a) and (b), probably, for class discussion.)

Summary: Compositional point may be only implied, but could be made explicit: writing an answer to an examination question calls for the same skills needed for any other paper, employed with speed. It asks for the choice of detail as evidence to support generalizations and for its presentation in a reasonable, coherent way. Because of the student's need to answer quickly, the question may be framed to help him organize what he says. Both versions of the question above are framed that way, but the one for the examination does organize the thinking process for the student more completely.

Class 34 (Friday)

AssignmentWork in Class

Read Jonson's
To Heaven,
 B & W, pp. 140-141

Jonson's On My
First Son,
 p. 242

Questions for discussion:

1. "Child of my right hand" is the literal meaning of "Benjamin." Does the phrase help to convey the poet's grief? Why? Does the mention of "joy" and "hope" help to convey it? Of "loved"?
2. In what sense is the child "lent" to the father and then "paid" by him? What does "exacted" mean? What does "just" mean? Are these words all suitable to each other? Are they suitable to the situation?
3. Why does the poet speak of his "sin"? How can a man "lose all father"? What feelings is the poet trying to reconcile by the argument of lines 5-8? The argument is very compactly stated -- for instance, words are omitted which the reader is expected to supply out of his own understanding of what is being said. What are some of these? What would a full prose statement of the argument be? What is the effect on the poem of such compression?
4. Do the last lines suggest that the poet is reconciled to the loss? Is it vanity to call the boy "his best piece of poetry"? How are the "vows" of the last lines linked to the "sin" of the first? What is the distinction between "loving" and "liking" which the poet makes? Is this distinction one that has been made earlier in the poem, though not stated?
5. After reading and thinking about the poem, do you find that you agree with the criticism: "the emotion is weakened by the obvious artfulness of it"? (B & W, 243). Why?

Summary: Here we are trying to establish the feeling and tone of the poet toward the boy and toward the event of his death. Belief tells him the death is justified and in the long run the better course, but love for the boy and grief at his death resist this position, so strongly that this reasoned argument for consolation is hard for him to accept. Because it is almost impossible for him to accept this death, he fears he may have felt too much love for the boy; hence the resolution at the end of the poem.

Class 35 (Monday)

AssignmentWork in Class

Read B & W, pp. 268-
273 on imagery

Jonson's
To Heaven

Questions for discussion:

1. What feeling is first in the speaker's mind? Does he explain or justify it? Does it suggest self-pity? (Add here information about melancholy as a technical name for mental depression and self-concern, a medical term for a kind of physical imbalance which carried emotional symptoms as well. Note the double use of melancholy, disease, ease: they suggest both the personal feeling and someone else discussing that personal feeling. The religious impulse is linked to a state of health, and so doubted and mistrusted by the speaker and others. The effect is, "He doesn't really mean it. He just doesn't feel well today.")
2. Does the speaker suggest a feeling of guilt? Does he dwell on it? (All understated but constant through the poem -- put in abstract terms applicable to all men but applied here by speaker to himself. Tradition is taken seriously.)
3. Does the speaker suggest a love of God? What terms does he apply to God? How does he think of Him?
4. Does anything suggest a doubt in the speaker about his own belief? Does he want to doubt? Does he want to believe? Does he want God to exist?

Summary: Tone of poem is controlled, rational, careful but by no means cold or impersonal. It is discussion by a grown man, intelligent, subtle, dubious, loving. The situation is a man in prayer and testing his religious belief. The tone, therefore, is complex -- suggests feelings of self-awareness, of inadequacy, and of love.

Class 36 (Tuesday)**Assignment****Work in Class**

Marvell's
To His Coy Mistress
B & W, pp. 308-310

Discussion,
paper on
Herrick poem

Questions for discussion:

1. What are the problems of writing about a poem?

Try papers which bring up any of the following problems:

- (a) knowing what to say
- (b) selecting details to help analysis
- (c) organizing material coherently
- (d) choosing clear and exact language

Summary: Class discussion should consolidate earlier work -- and/or give a chance for praise and commiseration over a difficult job.

Class 37 (Wednesday)

AssignmentWork in Class

Read Shakespeare's
Like as the Waves
 B & W, pp. 139, for
 class theme, Class
 38, Thursday

Marvell's To
His Coy
Mistress,
 pp. 308-309

Questions for discussion:

1. The poem can be dealt with in terms of structure, point of view, and tone, just as has been done with the preceding poems. Thus:

A. Structure: How does the speaker arrange his persuasion of the lady? Is it an intellectual appeal, an argument? Is it an emotional appeal? To develop the argument: try an if/but/therefore arrangement of the poem. Which parts belong with "if"? which with "but"? which with "therefore"? Is the argument convincing? Why? To develop the emotional strength: what does the "if" part of the poem suggest that love should be like? what prevents it from being this way? how does the "but" part of the poem suggest this? what should lovers do, given these circumstances? is it a defeat or a victory for them? how does the "therefore" part of the poem suggest this?

B. Point of view: What is the speaker's relationship with the lady? Why is he writing the poem? Does he have a motive beyond the creation of literary art in writing the poem? Or does he just appear to have an ulterior motive? Does the success of the poem have anything to do with his success in "winning" the lady?

C. Tone: This problem is closely related to the responses to the questions in B. Is the poet witty? Funny? Exasperated? Bullying? Does the tone shift several times as Brooks and Warren suggest?

2. These three approaches to analysis of the poem may be forgone or summarized to leave time to deal with imagery in the poem. Thus:

A. How do the words "world" and "time" summarize and identify the images in the first section of the poem?

What is meant by "love's long day"? Is it an image? What picture is suggested by the two lines?

Why would the lady walk by "Ganges' side"? Why look for and find "rubies"? Are those words appropriate, flattering to the lady? Why "Humber" and why "complain"? What would the

speaker be complaining about? Why the reference to the "Flood" and coupled with that "the conversion of the Jews"? What is the meaning of "vegetable love"? Does it fit with images used earlier? Why "vaster than empires"? Does "vegetable love" describe the lines in which the speaker assigns years to admire the lady? In what way does the lady "deserve this state"? What is meant by "state"? In what sense are these images just discussed exaggerations? In what sense do they represent true statement (or at least feeling) on the speaker's part?

B. In the second section, do the images stay expansive or get more concrete? Consider "Time's winged chariot," "marble vault," "worms," "turn to dust," "into ashes." In what way does the final couplet of the section ("The grave's a fine and private place/But none, I think, do there embrace.") act as a summary to it?

C. In the third section, what is the point of the images -- "amorous birds of prey," "roll all our strength," "tear our pleasures," "iron gates of life"? What do such words suggest about the speaker's mood that was not really present before? How can the lovers make the sun run?

Summary: Classes usually like this poem -- it is a great help in seeing the way intellect and feeling can fuse. The form of the poem is controlled and intellectual: couplets in which the rhymes seem inevitable conclusions, a strategy based on logic. It combines extravagant love language and deliberate grimness in a way that the speaker hopes will get him what he wants -- and because it is clear that he knows this, there is a sense of lively wit and energy, deliberately getting its own way. The substance of the poem is emotional: desire for the lady, full of energy, expressing a strong sense of life; and awareness of the brevity of time, certainty of death, defeat of all that energy and wit.

Another way of going at the poem is to trace differences in the images: the "if" section (first verse paragraph) conveys a sense of longing for the limitless by images of stretched out space and time -- whole paragraph is based on them, with generalizing comment at beginning and end of it -- the condition that might be, and the preference of the lovers. Then the "but" section (second verse paragraph) is full of references to death; and the "therefore" section (third verse paragraph) is full of references to destruction. The effect of the images is to convey frustrated yearning, on the edge of anger, both physical and intellectual energy going to waste.

Class 38 (Thursday)**Assignment****Work in Class**

Read Donne's
A Valediction
Forbidding Mourning
B & W, pp. 305-306

Theme VIII
(class) on Like
as the Waves

Topic for Theme VIII: Write a paper discussing the use of imagery in Shakespeare's Like as the Waves. Consider such things as the source of the images used, the order in which they are used, the ideas or things the images are applied to.

Class 39 (Friday)

AssignmentWork in Class

Read B & W, pp. 340-343, Donne, A
 on theme; and read Valediction:
 Shakespeare, Let Me Not Forbidding
to the Marriage of True Mourning,
Minds, B & W, p. 330 pp. 305-306

Questions for discussion:

1. What is the dramatic situation that the title implies? (Valediction is words at a parting.)
2. With what simile does the poem open? What is the actual picture and what application does the speaker make of it?
3. What is the plain sense of the third stanza?

The teacher will explicate the plain sense of stanzas 3, 4, and 5 and relate them to the beginning of the poem. [Great lovers can separate without drawing attention to themselves (with tear-floods and sigh tempests) while the inferior lovers (the dull sublunary ones who depend on sense) cannot -- just as great movements of the spheres do not cause as much disturbance among men as inferior earthquakes do. This quieter form of separation is in a sense similar to the quiet death of virtuous men.]

4. What is the simile in stanza 6? ("Like gold to airy thinness beat") What is the image and what application is the poet making of it? (Gold, in itself a precious metal, can be beaten by the goldsmith from a lump or block of gold into a very long, very thin, but still intact, piece. In like manner, their souls will neither be separated nor ruptured as the result of his departure. The preciousness of the gold is part of the application and the lessened physical, lumpish qualities of the gold. The airy thinness is allied to the unwavering spirituality of the love-in-separation.)

5. What is the image developed in the last three stanzas? (Consider that the compass referred to is the kind used to draw circles.) What application is he making of the compass image? For instance, how does the compass illustrate the "oneness" of the lovers, the "twoness" of them? Again what is the function of each foot of a compass? Are they equally important? Does this analogy of function extend to the lovers' souls? (The stationary foot of a compass provides firmness and stability and enables the other foot to make a good "just" circle; so the soul of the lover staying at home provides strength for the far-roaming soul to go about its business confidently and well.)

Class 39, continued

Summary: Throughout the poem, elaborate similes and analogies are drawn, each with its own scene or image to add vividness. These similes are developed with relentless, continually sustained logic, so that what look like far-fetched, strained connections upon closer examination become plausible and even "inevitable". The images also give dimension, scope, and greatness to the union of the lovers even in separation.

Class 40 (Monday)

AssignmentWork in Class

McPeck-Wright,
Sound, pp. 375-378

Shakespeare's
sonnet, Let Me
Not to the
Marriage of
True Minds,
p. 330

Questions for discussion:

1. What kind of sentence is the first one? (Imperative) Does it suggest that someone has been objecting to the idea? What does "Admit impediments" mean? (The existence of imperfections, impermanence, flaws, difficulties.) What is the effect produced of having sentence go over to two lines? (Declamatory, rhetorical, gives emphasis to "Admit impediments," greater weight.)
2. Sentence two (to the end of the first quatrain) is declarative, but judgmental, generalized. It fits (or explains) the determination expressed by the speaker in the first sentence. It uses in three different ways the device of repetition which gives force to its generalization: Love . . . love, alters . . . alteration, remover . . . remove. (The net effect is to separate the one who loves from the person loved so that any action on the part of the person loved has no weakening effect on the strength of the lover's love.) Notice that the definition is given negatively: what effect does this have on the generalization?
3. The second quatrain is a spelling out of the thought expressed in sentence two, but through the same strong form which is positively, not negatively, stated and with the use of images, not argument. What is the effect of the "O, no!"? Does it express simple emphasis? shock? self-persuasion? What is the "ever-fixed mark" of line 5? (star? lighthouse?) How is the image applied to love? In the application what do tempests become? (quarrels? changes of fortune? boredom?) What is the relationship between star and bark in line 7? How is the star's worth unknown? How is its height taken? Is the bark like the tempests? What qualities about the loved one does each image suggest? What qualities about the lover do mark and star suggest? How does the second quatrain give substance to the first?
4. Has the subject shifted in the third quatrain? What kind of alteration in the loved one is referred to here? Is the claim made for love even stronger, more extravagant here than it was in the first eight lines? How does the repetition of the words bending (bends in

Class 40, continued

line 4) and alters (alters, alteration in line 3) reinforce the strength of the statement in the third quatrain?

5. In what ways does "his brief hours and weeks" suggest something demeaning about Time? How can it be true of love that it "bears it out even to the edge of doom"? How do these two lines illustrate the proposition that "Love's not Time's fool"?

6. Is the tone changed in the couplet? Is the speaker less extravagant in his claims? Is he understating? Has the flourish, the force gone out of his statement?

7. Is there a speaker and a person spoken to in this poem? Does the speaker know any "marriage of true minds"? Are all the sentences following sentence one a proof of sentence one?

Summary: Not all of the detail supplied in the questions can be used, if a single class is given, but the teacher might summarize, or explain, or offer as possibilities some parts of this close reading, then ask the students for part, and then ask for general discussion of questions in 6 and 7. The whole discussion outlined reviews the idea of structure in a poem, its use of the implications of narrative, the order of presentation, the creation of tone, the use of image, the effect of a speaker.

Class 41 (Tuesday)

AssignmentWork in Class

Read King Oedipus
(hand out Questions 1)

Return Theme
VIII

Topic of Theme VIII is: Write a paper discussing the use of imagery in Shakespeare's Like as the Waves. Consider such things as the source of the images used, the order in which they are used, the ideas or things the images are applied to.

Questions for discussion:

1. Read several papers (or, better, look at dittoed versions of them) for their discussion of substance and the clarity with which they convey it. Concentrate on diction, choosing papers for this problem.

Some of the possible points that may be discussed are the way images are drawn from the natural world, then personify time, then are drawn more intensely from man's personal decay. The images of the first quatrain are impersonal, general, evidence in the natural world. In the second quatrain the references to time are personified and in the second and third the life of the personification is traced. The sources of the images are water, light, and (though this stretches it a little perhaps for the sake of symmetry) earth. If anyone has looked up the nature and parts of an eclipse, he will know that "the main of light" and "crown'd" build up to the "crooked eclipses." The eclipse qualifies the word "crown'd" (the crown is part of an eclipse -- one sense of the word crown); decay and decline are inherent even in the glory of maturity. [Dictionary describes eclipses -- Webster's Unabridged, maybe others.]

2. Or: Begin to draw attention to the way that the ambiguities of language which are plaguing students in their papers can be made to work for the richness of a fully realized piece of writing. What are the ambiguous words of the third quatrain? (Transfix -- both to set and to alter; flourish -- both the full bloom of youth and the immature bravado of youth; rarities -- both the genuine innocence and the refined appreciation of "nature's truth.") Are both readings needed in the poem? What is the consequence for the poem of such ambiguity? (Discussion of differences between confusion and complexity may grow out of drawing attention to such words. The discussion should be especially useful if there are in fact ambiguities in the students' diction, and if members of the class see them in the papers discussed and point them out to the writers. It will be clear that sometimes the nature of language produces them, and sometimes incomplete thinking does.)

Class 41, continued

3. Or: Students may wish to know that this poem was the subject of a question in the 1966 AP exam. The question was partly objective, asking for a close reading of the kind that class is familiar with, but had a twenty-minute final essay: "Discuss the relationship of the final two lines to the first twelve. In your answer, consider the poet's attitude (emotional response) toward the central concerns of the poem." How would class go about answering such a question? Do the last two lines provide an ending closely related to what has been said, or are they an afterthought? Or a glib tag ending? It may help to explain that the relation of the couplet to the rest of the poem is a genuine question, with some of the sonnets at least, for some readers; and that for many it is a genuine question about this sonnet.

King Oedipus: Study questions

Questions 1, to be handed out Class 41 for use with first reading of Oedipus.

1. The background story: where was Oedipus brought up, why did he leave his home, what happened on the way to Thebes, what happened when he arrived at Thebes (who is the Sphinx, what is her riddle?), how long has Oedipus been king of Thebes?
2. What starts the action of the play? Why do the people of Thebes come to Oedipus? Why does Oedipus summon Teiresias? Why does he send to the Delphic oracle?
3. What does Teiresias tell Oedipus? What is the effect on Oedipus? What is his conclusion about the information given him by Teiresias? Who is Creon?
4. Who is Jocasta? What is her relationship to Oedipus? What is her attitude toward divination? Why does she try to defend Creon? What information does she give Oedipus that frightens him? To what fact does he cling to keep him calm?

Unit III: Comedy and Tragedy in Drama

The unit on drama continues from the previous units by giving attention in the Greek plays to plot and character and in the Shakespeare plays to dramatic structure. Oedipus is an illustration of a play in which a single character struggles against his fate; Antigone one in which two major characters confront and oppose each other. Both are classics of tragedy in which potentially virtuous characters are brought to destruction out of limitations of character which are subtly and carefully depicted by Sophocles. A Midsummer Night's Dream provides a double illustration: one of comedy, the other of dramatic structure. Plot and character analysis assume secondary importance to the balance of character and situation. In Hamlet, the combination of structure and character analysis complicates understanding of the play, but the ramifications of each and the re-evaluation of the two provide controversial and endlessly interesting discussion.

Class 42 (Wednesday)**Assignment****Work in Class**

McPeck-Wright,
Clichés, Euphemisms,
Jargon, pp. 387-396

King Oedipus**Questions for discussion:**

1. How is the murder of Laius discovered? Why wasn't it acted on before?
2. How do the steps taken to discover the murderer involve Oedipus? Trace them from the proclamation, the curse, the sending for Teiresias, the quarrel with Teiresias, with Creon.
3. What steps are taken to quiet Oedipus' guilty feelings and fears? Trace them through the quarrels, the behavior of Jocasta with Oedipus, the arrival of the Messenger, the confrontation with the Shepherd.
4. Why is Oedipus sure of his guilt? When does he know?

Summary: First day's discussion concentrates on situation, is intended to show the way Sophocles builds a step-by-step inevitability: each event, no matter how hopefully intended, brings Oedipus one step closer to knowledge and destruction.

Class 43 (Thursday)**Assignment****Work in Class****Reread Oedipus
(hand out Questions 2)****Theme IX
(class)**

Topic for Theme IX: The motif of sight versus blindness runs through this play. Discuss some of the ways (or one major way) that the motif is used, and on the basis of your discussion explain why the motif is important to the total effect of the play.

King Oedipus: Study questions

Questions 2, to be handed out Class 43 for use with second reading of Oedipus.

1. What "good" news does the messenger from Corinth bring? What further "good" news does he have to keep Oedipus from worrying about marrying his mother? What was the messenger's former profession? Had he met Oedipus before?
2. Why had Oedipus sent for the shepherd in the first place? Why does he want to see him now, after talking with the messenger? Does Jocasta want to see him? Why? What information does the shepherd give Oedipus? Does he give it willingly, like the messenger, or reluctantly? Why?
3. What is the information given by the attendant? Why does Oedipus blind himself? What becomes of him at the end of the play? Who is left in charge?

Class 44 (Friday)**Assignment****Work in Class**

Read Antigone
 Assign Theme X
 (prepared); due
 Class 50

King Oedipus

Topic for Theme X: Which is the central figure of the play Antigone -- Antigone herself or Creon? Develop your answer in 500-750 words, in whatever way you feel will best demonstrate what the play is about.

Questions for discussion:

1. How serious is the situation in Thebes at the beginning of the play? Is Oedipus involved in it then? Does he think he is? Is he in command of it? Does he think he is? Do the people of Thebes think so?
2. How does Jocasta know Oedipus' identity before he does? Why hasn't she known before? Why doesn't Oedipus realize the truth when Jocasta does? Why hasn't he known before? Is he an intelligent man? Is he a brave man?
3. What is the situation in Thebes in the last scene of the play? Why is concentration now all upon Oedipus? Or is it upon Oedipus and the will of the gods? Is there any sense of returning peace? Any sense of something accomplished?
4. Has Oedipus caused the change in situation? Has he deserved it? Is he willing to accept it?

Summary: Oedipus prides himself on being intelligent, a solver of riddles. The riddle he is faced with is his own nature, which he must discover, a discovery which destroys him and which creates him. The play asks everywhere why it is a riddle at all, and answers that man's own fears and needs make him hide from himself what he is. The man who "will know who he is" is doomed, yet his insistence seems in the highest degree human, admirable, courageous.

Class 45 (Monday)

AssignmentWork in ClassUse time for paper
on AntigoneKing Oedipus

Questions for discussion:

1. Which events in this play come from the character of Oedipus, that is, from the kind of man he is, from the inside? Which come from the situation he is in, the problems facing him, from the outside? Which cause the downfall of Oedipus? Which give him greatness?
2. Are the gods responsible for what happens to Oedipus? Why? Is Oedipus responsible? Why? Should the responsibility be traced to inside or outside? to character or to event?
3. Consider the possibility that the inter-relation between what happens and the man it happens to is what is meant by fate, destiny, the will of the gods. Could the play be Sophocles' way of describing the nature of destiny? or of man? If so, is the view a hopeful one? a despondent one? Are you left feeling that Oedipus was trapped? that he triumphed? both?

Summary: Discussion first of the details of situation and then of the details of character portrayal should suggest the way the structure of the play -- the order of presentation of events, the commentary on them, the qualities of character they reveal -- creates belief in the inevitability of outcome. Discussion should avoid the terms tragedy and irony as much as possible; they are fascinating, but the work on language so far should suggest the dangers of losing the play in the abstractions.

Class 46 (Tuesday)**Assignment****Work in Class**

Read A Midsummer
Night's Dream,
 Acts I, II

Return Theme
 IX

Topic for Theme IX is: The motif of sight versus blindness runs through this play. Discuss some of the ways (or one major way) that the motif is used, and on the basis of your discussion explain why the motif is important to the total effect of the play.

Questions for discussion:

1. Use papers sharply different from each other in approach or in conclusion. Is there a "right" and "wrong" among them? Why? -- Or, on what basis?
2. What are the reasons for the effectiveness of each paper? Is any one clearly more impressive than the others? Why? Especially, is it a matter of what has been seen in the play or of the ordering of what is said? Is there any difference in effectiveness between those which present several instances and those which present only one?

Summary: Some of the uses of the motif which might be considered are the blindness of Teiresias, the seer; or the way the sighted Oedipus prides himself on his vision and taunts the blind Teiresias; or the way the blinded Oedipus differs from Oedipus earlier and can be said to see far more clearly; or the fact that Oedipus chooses to blind himself rather than kill himself. The class may be a final discussion of Oedipus, but the emphasis should be kept on the presentation of ideas through the papers, especially the basis provided in the papers for conclusions drawn. If possible, as the papers are read some might be revised by the class in the light of their present full discussion of the play.

Class 47 (Wednesday)

AssignmentWork in Class

Theme X (already assigned)

Midsummer
Night's Dream,
Acts I & II

Questions for discussion:

1. How did Theseus woo and win Hippolyta? Would you call their relationship a "love match"? On what grounds? What problem does Egeus bring to Theseus to decide? What are the two sides to that problem? How does Theseus decide?
2. Would you call the relationship between Hermia and Lysander a "love match"? On what grounds? Is Demetrius' feeling for Hermia "love"? Is Helena's feeling for Demetrius "love"? Explain.
3. What are the artisans planning when we first see them? In what ways do they reveal themselves to be "literal-minded"? What is the attitude of the artisans toward the lords and ladies of Theseus' court? What is their attitude based on? What is the attitude of the artisans toward Bottom? What is their attitude based on? Is it justified?
4. Would you call the relationship between Oberon and Titania a "love match"? Why are they quarreling? What is the effect of their quarreling? Would you say that their actions are motivated by emotion or reason? Would you say that the actions of Theseus are motivated by emotion or reason? Are there any other comparisons between the ruler Theseus and the ruler Oberon? Their environments? The time of day each rules? The subjects each has?
5. Do the lovers, when they enter the wood, behave reasonably or emotionally?

Summary: Shakespeare clearly sets up two ways of looking at the world in these acts: one, Theseus' legal, reasonable, intelligent, political attitude toward his world; two, Oberon's imaginative, impulsive, emotional, all-powerful attitude toward his world. The artisans are seen as an absurd extreme of Theseus' way of seeing things (literal-mindedness is mistrust of imagination carried to extreme lengths); the young lovers are a comic extension of Oberon's way of seeing things (their shifts in emotional loyalties are as causeless as Oberon's wilful motivations.)

Class 48 (Thursday)	<u>Assignment</u>	<u>Work in Class</u>
	<u>MND</u>, Acts III, IV	Collect and discuss Theme X

Topic for Theme X (prepared): Which is the central figure of the play Antigone -- Antigone herself or Creon? Develop your answer in 500-750 words, in whatever way you feel will best demonstrate what the play is about.

(Note: Next theme will break the usual pattern slightly, be in class on Tuesday. Class may wish to know this in advance.)

Questions for discussion:

1. The question has critical defenders on both sides. See if there is a division in the class. There should have been much informal discussion while they were preparing papers, but no class time yet for the subject.
2. Ask students to read their papers, getting representation of both points of view. The sharp difference in possible conclusions should encourage real testing of whether and why arguments stand up.
3. Get students to test their rhetorical management too. What makes presentation of an idea convincing? persuasive?
4. See if anyone in the class changes his mind as the result of the papers or the discussion. If anyone does -- why? If no-one does -- why not?

Summary: The case for Antigone as central figure is based on sympathy for her loyalty, emotional alignment with her, concern for the combination of stubbornness and bravery she shows and the way she is wasted. The case for Creon as central figure is structural: the last quarter of the play is his, the recognition of failure and loss is his, the question of the nature of law centers on him.

Literary (and compositional) point has already been introduced: getting away from the idea of a "right" and a "wrong" answer does not mean that "it doesn't matter what you think." Students are looking for ways to comprehend and include many alternatives, then to make up their minds among them for reasons, and to know what their reasons are.

Class 49 (Friday)**Assignment****Work in Class****MND, Act V****MND, Acts
III & IV****Questions for discussion:**

1. How does the rehearsal of the play demonstrate further the qualities of the artisans? How does Bottom play a part in the reconciliation of Oberon and Titania? What effect does the night's experience have on him?
2. How do the mix-ups in the lovers demonstrate further their qualities? What does Puck think of their behavior? Does Oberon want to help them? What means does he use? What effect does the night's experience have on them?
3. Are the artisans and the lovers ever aware of each other? Does it fit in with the attitudes of each group that they should not be aware of each other? Explain.
4. In Act IV, scene i, as Oberon leaves, Theseus comes in. Are there differences to be noticed about the time, condition, image which go with each ruler? What attitude does Theseus take toward the lovers now? Toward Egeus now?

Summary: In these scenes, we find the characters, especially the dominated ones (artisans and lovers), acting out the kinds of attitudes they have expressed in the first two acts. In addition the sharpness of the separation between Theseus' world and Oberon's world is increased. And finally, harmony is introduced into each of those two worlds by the dominated who belongs by attitude to the other: that is, the agent for the reconciliation of Oberon and Titania is Bottom; also, the agents for solving the legal love problem Theseus is confronted with at the beginning of the play are the lovers themselves who under Oberon's direction have now sorted themselves out.

Class 50 (Monday)**Assignment****Work in Class**

McPeck-Wright,
the Paragraph,
281-288

MND, Act V

Questions for discussion:

1. What is Theseus' stated attitude toward imagination (V, i, 2-22)? Is it consistent with his earlier behavior and attitude? Has he "softened" at all? See decision on lovers' marriages, and his treatment of the artisans (V, i, 89-105 and V, i, 212-217).
2. Do the young lovers still refuse or are they unable to see the artisans? Is the play Pyramus and Thisbe relevant to the situation of the young lovers in any way?
3. What function do Oberon and Titania perform in entering at the end of the play? Do they seem less wilful, more aware of the others now?

Summary: The effect on the rulers of each world, though slight, seems real here; meanwhile the dominated groups seem just as unaware and ignorant of each other.

The dramatic structure seems carefully calculated to present side by side sets of characters who are to be contrasted with each other in one way or another and to suggest that seeing the meaning of the comedy depends on seeing and feeling the contrasts and the relationships which arise. Thus plot in itself is scattered and loose, but structure is very tight.

Class 51 (Tuesday)**Assignment****Work in Class****Read Hamlet, I****Theme XI
(class)****Topic for class theme:**

Write a paper discussing the meaning of Theseus' words on imagination (V, i, 2-22), considering (1) that he says the words, (2) that much of the action took place in the woods, (3) that there is another powerful ruler depicted in the play.

Suggestion: It may be a good idea to have the class write on this topic in class, as they are used to doing, using their texts, but then at the end of the hour instead of collecting the papers tell the class that they are to treat their in-class version as a rough draft of a final paper which will be due as a prepared theme on Thursday. They should expect to turn in both versions.

There are two reasons for this suggestion. One is that the topic deliberately draws attention to the structure of the play as it is outlined in these discussion questions and it will be demanding to write about. Students may learn more about structure and do better with the topic if they have a chance to think twice about what they say. The second reason is that by this time in the semester students may have learned to write a reasonably good first draft, and are therefore doing less work on revision than they might. The device of asking for two versions of a paper insures that there will be major rethinking and rewriting.

<u>Class 52 (Wednesday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	Rewrite Theme XI. Turn in both versions.	<u>Hamlet, I</u>

Note about questions on Hamlet and arrangement of material:

There are so many different ways to approach and discuss Hamlet that any one way is a confessed limitation upon consideration of the whole play. Yet there are two advantages to following the direction outlined here. First, it works along with the approach used in previous plays; second, it gives a coherent approach to understanding the play, which will suggest at least one way of seeing it. The intention of the discussion questions is to open the way to looking at Hamlet as a coherent structure, and to suggest points where considerable debate and discussion might take place.

Many of the questions might be ignored altogether or summary references made to them by the teacher. Seven days are allowed for discussion in class, but because there are so many places where discussion might develop unpredictably, the arrangement of questions is given in five acts with a summary after each act. The teacher will have to improvise according to the direction of discussion and the interests of the class: "the readiness is all."

Questions for discussion:

1. Hamlet, the old King. Act I, scenes i, iv, v
 - a. What is the atmosphere of the scenes on the battlements? What is the attitude of the soldiers toward the ghost? In what way does the ghost dominate the mortals? How did old King Hamlet dominate his world when he was alive?
 - b. How is young Hamlet affected by the information about the ghost? What is his attitude toward his father? How does it appear in his soliloquy (I, ii, 129 ff.), in his comment upon his father to Horatio, in his reaction to the appearance of the ghost, in his confrontation with the ghost?
2. Claudius, the new King. Act I, scene ii
 - a. What is the atmosphere of the second scene? What is the attitude of Polonius, of Laertes, of Gertrude toward Claudius? How does Claudius dominate the scene? What does Claudius do? What advice does he give?

Class 52, continued

b. What is Claudius' treatment of Hamlet? Is he patronizing, suspicious, sensible, loving? Does he dominate Hamlet? Is it the same kind of domination exerted over his council, Polonius, etc. ?

c. How is Hamlet affected by the words of his uncle? What is his attitude toward him? How does it appear in his soliloquy? (I, ii, 129 ff.), in his comments to Horatio about his mother's marriage, in his reference to the King's drinking (I, iv, 8 ff.)?

Summary: There is domination in much of the first act by two kings, one the old king Hamlet, the other the new king Claudius. A way of considering structure in the play is to consider these respective and conflicting kinds of domination. The point of focus ought to be the influence which each king has, first on others, then on young Hamlet as the prime target of attempted domination.

Class 53 (Thursday)

AssignmentWork in ClassHamlet

Collect Theme XI (prepared version of paper begun in Class 51). Return Theme X

Topic for Theme X: Which is the central figure of the play Antigone -- Antigone herself or Creon? Develop your answer in 500-750 words, in whatever way you feel will best demonstrate what the play is about.

Topic for Theme XI: Write a paper discussing the meaning of Theseus' words on imagination (V, i, 2-22), considering (1) that he says the words, (2) that much of the action took place in the woods, (3) that there is another powerful ruler depicted in the play.

Questions for discussion:

1. Class had a chance on the day Theme X was turned in to discuss substance of the question, their points of view about it. If this discussion was not finished, use papers to complete it; or take up structural matters raised by the papers.
2. But class may be more interested in the revised papers they are submitting today, and eager to discuss them. If so, go ahead with today's papers instead, after making whatever summary comments and suggestions are in order on Theme X.
3. (If 2.) Try for double presentation of several papers, a before-and after demonstration. (This is risky, but worth the risk!) Perhaps student might read one version and instructor the other. Point is to show what revision can accomplish.

Summary: The paper on Antigone is the first one the students have written without the benefit of class discussion of material, it is slightly longer than usual, and they were given extra writing time in homework assignments. For all these reasons they may continue to be interested in how the job should be done and the various answers to the question. In this case, discussion of Theme X is certainly in order. But if the assignment for today has absorbed their attention, use the opportunity to stress the effect of second thoughts on a topic and second attempts at writing. The importance of revision cannot be stressed too much, since this is a major way to discover exactly what it is one does think and also the best way to get it said.

Class 54 (Friday)

AssignmentWork in ClassHamlet.Hamlet, Act II

Theme XII (prepared)

due Class 61

Topic for Theme XII (prepared): How intelligent is Hamlet? In discussing the question, bring into consideration such matters as his conversations with others in the play (friends and foes -- for instance, Horatio, the Ghost, Gertrude, Claudius, the players, Ophelia, Rosencrantz and Guildenstern); his competition with others in the play; his methods and devices for action; his discussions of his plans; his discussion of the characters of others; his discussion of his own character.

Questions for discussion:

1. Polonius. Act I, scene iii; Act II, scene i

a. How does Polonius dominate his family? Does he get Laertes to do what he wants him to do? How does he check up on Laertes? Is it a wise plan? (This can be put in terms of asking students how they would respond to their fathers' checking on them at college as Polonius is proposing to do.) Does he get Ophelia to do what he wants her to do? What is his advice to her? What kind of estimate or standard does it apply to young Hamlet? Is it a wise plan? In what way is Polonius an extreme extension of Claudius' tendency to use policy and craft in dominating?

b. How does Claudius' bringing Rosencrantz and Guildenstern to court bear a resemblance to Polonius' sending Reynaldo to Laertes?

2. Hamlet. Act II, scene ii

a. How can we account for Hamlet's behavior as recounted by Ophelia (II, i, 76). Is he mad for love of Ophelia, as her father thinks? Is he just putting on an "act"? Is he genuinely insane?

b. In the beginning of II, ii, Claudius and Polonius are conducting state business: 1) Rosencrantz and Guildenstern; 2) Ambassadors from Norway; 3) the causes of Hamlet's madness. To what extent is Claudius a successful ruler? How are his methods to be contrasted with those of the previous king? Is Polonius an extreme and ineffective version of Claudius as a policy maker?

Class 54, continued

c. What is young Hamlet's attitude toward Polonius? Is it similar to his attitude toward Claudius in Act I, scene ii? Is he "taking out" his anger against Claudius on Polonius? Would he have any reason to?

d. What is his behavior toward Rosencrantz and Guildenstern? In what sense are they "on his side" against the King? In what sense are they on the King's side against him? Do these questions mark the fundamental distinction between them and Horatio?

e. How does Hamlet feel about the players? What feeling of kinship has he for them? How is the story of Pyrrhus and Priam another instance of conflict between generations? For what side in the conflict does the actor reading the lines have sympathy? The audience? What does the dispute between Polonius and Hamlet over the quality of the actor's speech indicate about each?

f. What is Hamlet's condition in the soliloquy which ends Act II? Does his speech indicate dislike for Claudius, admiration for his father? Why does he feel disgust for himself? Are his dislike for Claudius and his admiration for his father in any way at odds with the picture of the older men we see in Act I? Is Hamlet's relationship with his peer group and with the players "healthier" than that with Claudius, old Hamlet, Polonius?

Summary: Act II turns the attention to younger people (and especially Hamlet) and the ways in which their lives and actions are directed or limited or confused by the other generation and its demands on them.

Class 55 (Monday)

AssignmentWork in ClassHamlet, Act III

Questions for discussion:

1. What is Hamlet talking about when we first see him in Act III? Is his soliloquy in the same mood as the one at the end of Act II? About the same subject matter? Is it more specific or more general? How does this soliloquy suggest the complexity of his character? Is his attitude in this soliloquy related to his earlier statement (I, v, 188-189): "O cursed spite That ever I was born to set it right!"
2. In what ways does Act III demonstrate conflicts between older and younger generations? What plans do Claudius and Polonius have that are directed against Hamlet? What part of the action in this act might be called an attack by Hamlet on Claudius, Polonius, his mother? Are the planned or unplanned actions more effective or significant to his aim?
3. How does the conflict between generations spill over into one that sets older person against older person and younger against younger and even each against himself?
4. At what points does friendship among people of the same generation hold?

Summary: In the first act, a conflict is established between two figures (Claudius and the old King) and extended by each to the young and especially to Hamlet; in Act II, the focus is on the young and the effects on them of the relationship established in Act I. Now, in Act III the conflict between generations is translated from attitudes and effects to action, planned and improvised. Noticeable also is the degree to which allies in generations are isolated from each other, suggesting the generalized rottenness in the state of Denmark remarked upon earlier.

Class 56 (Tuesday)

AssignmentWork in ClassHamletReturn Theme
XI

Topic for Theme XI: Write a paper discussing the meaning of Theseus' words on imagination (V, i, 2-22), considering (1) that he says them, (2) that much of the action took place in the wood, (3) that there is another powerful ruler depicted in the play.

Questions for discussion:

1. Return to the point about revision. Continue demonstration of what it can accomplish, this time with example which instructor has had a chance to choose. Put dittoed papers before students, or use machines to show them.
2. Work out with the student concerned and with the class the ways that some of the revisions were arrived at. Try for examples of the way that several incomplete ideas finally led to a theory about what Theseus says and why he says it.

Summary: Intention is to continue demonstration of what revision is and why it is useful. Today's papers should be chosen to show that it is not a mechanical matter, and not necessarily polishing. It is often the process of thinking, and therefore what is produced may stay in an unsatisfactory form rhetorically through several drafts, and yet be on the way to major improvement all the time.

Some of the ideas which may be developed in the papers are that the wood is Oberon's realm, the world of imagination where he rules, and that Theseus, the ruler of Athens, the daytime world of reason, is speaking about effects of imagination which have just been demonstrated in the wood, describing them in a way which shows the kind of judgment reason might make of them.

Class 57 (Wednesday)

AssignmentWork in ClassHamlet, Act IV

Questions for discussion:

1. What happens in Act IV which suggests that it is characterized by madness and violence? What does Hamlet do which looks mad to others? And dangerous? What does Fortinbras' army do that looks mad to others? And dangerous? Or Ophelia? Or Laertes? Is the King "sane" in his actions? Have circumstances got beyond his control? In what sense are the words "Like the hectic in my blood he rages" true?
2. Is Hamlet's soliloquy (IV, iv, 33 ff.) closer to the mood of the soliloquy at the end of Act II or to the mood of the one at the beginning of Act III? What are his plans? What is the subject of his meditation? Why hasn't he killed his uncle yet?

Summary: Here we have the disintegration, the disorganization of action by the various characters. It is without order, impulsive, mad. Even the King is driven to irrational, unconsidered, ill-advised actions. Hamlet is the focal point for this disorganization; whether he is the cause of the breakdown is a moot question.

Note: Two class days are allowed at this point for Thanksgiving recess (probably badly needed).

Class 58 (Monday)

AssignmentWork in Class

McPeck-Wright,
pp. 288-291, Tone

Hamlet, Act V

Questions for discussion:

1. In Act V, Hamlet has been to sea and come back. Is there any change in him? What is his mood in the graveyard? In his last soliloquy he has said,

How stand I then
That have a father killed, a mother stain'd,
Excitements of my reason and my blood
And let all sleep?

(IV, iv, 56-59)

Does he exhibit excitements of his reason as he talks with Horatio and the gravemaker? Does he exhibit excitements of his blood at the funeral of Ophelia? In what sense does he "let all sleep"?

2. Has Hamlet given up planning for improvisation? What has happened at sea which encourages improvisation?
3. How is Laertes' situation like Hamlet's (revenge for father's death)? How does each react to his situation? What is Hamlet's attitude toward Laertes? What is Laertes' attitude toward Hamlet? With whom does our sympathy lie? Why?
4. In what way does Osric exhibit the degeneration of Claudius' court? How does Laertes exhibit it?
5. How does Hamlet achieve vengeance? Is his revenge justified? Is Hamlet a hero? What is his tragedy?

Summary: Hamlet is different on his return -- "the readiness is all" (V, ii, 211). It is his nature to give his attention to those things which excite his reason and excite his blood, forgetting the act which is presumably his objective. He is "heroic," he is intelligent, he is conscientious, he is, as Ophelia says, "the expectancy and rose of the fair state" (III, i, 152); but the state is not fair, and out of the dilemma facing him from his elders and out of the qualities of his own nature, Hamlet can work only destruction.

Class 59 (Tuesday)

AssignmentWork in Class

Review Hamlet for
final discussion.
Work on paper.

Discuss
McPeck-Wright,
288-291

Questions for discussion:

1. Pages 281-288 of McPeck-Wright's discussion of how to make a paragraph hold together have been assigned for reading but not given class time. The material is probably familiar. If not, time should be allotted for consideration of what can be done with topic and clinching sentences. In any case, start with discussion of the uses and limitations of these devices.
2. Turn to the paragraphs illustrating tone. If the several paragraphs are read quickly, one after the other, do they make distinctly different impressions? Is the source of the difference mainly subject matter? Or is it the writer's attitude toward his subject matter?
3. The class may decide that much of the difference is simply what is being discussed in the paragraph (a sensible decision). In the degree of difference that is left over, however, what distinctions in the writers' attitudes can be made? Is one paragraph more matter-of-fact than another? more emotional? are the emotions all the same? If the emotions can be distinguished, how can this be done? (A more complicated question, but take it up if the class does: Is it always the emotion of the writer which is being communicated? or is it sometimes the emotion of a character?)
4. Consider one paragraph after another, working as slowly as necessary, to show the way order of presentation of ideas, choice of words indicate a writer's attitude toward what he is saying -- that is, create tone. For instance, if Paragraph 11 is, as McPeck-Wright say, "permeated by a tone of nostalgia," what creates that tone? Is it the accumulation of details? Why these details? Why are they evocative -- if they are? How is the present time suggested? How does it contrast with the past? (Present is more comfortable, more successful.) Is the past preferred? What does the "image of Pallas" mean? What effect does the phrase have?

Summary: Coherence of tone is an important device in writing, and a complicated one because it is created by the way everything else is managed. Students have talked about tone in poems (without using the term much) and will continue to discuss it as an element in prose. They should be aware of it in their own writing, and begin to try to manage it consciously.

Class 60 (Wednesday)**Assignment****Work in Class**Theme XII (prepared)
dueHamlet, final
discussion**Questions for discussion:**See note at the beginning of Hamlet discussion questions.

Class 61 (Thursday)

AssignmentWork in ClassThe Odyssey, 25-87Collect Theme
XII and discuss

Topic for Theme XII: How intelligent is Hamlet? In discussing the question, bring into consideration such matters as his conversations with others in the play (friends and foes -- for instance, Horatio, the Ghost, Gertrude, Claudius, the players, Ophelia, Rosencrantz and Guildenstern); his competition with others in the play; his methods and devices for action; his discussions of his plans; his discussion of the characters of others; his discussion of his own character.

Questions for discussion:

Use the class for further discussion of Hamlet, concentrating on what students have worked out about his intelligence -- its qualities of penetration, quickness, balance, wit, judgment. How does he focus it on others? How does he focus it on himself? How does he focus it on what he wants to do?

Summary: Class is for the students' development and defence of their own positions, which they have thought out in advance. If useful or necessary, have them read their papers aloud, but do not feel obliged to do this. Presenting and defending informally what they have worked out formally will sharpen students' knowledge of what they have done and what they might have done. Encourage critical discussion of a point by several students, asking them to be as specific, as generous, and as critical as they can be.

Unit IV: The Epic

This unit considers another genre, following the same procedure described for the last unit. The Odyssey shows the particular qualities of the epic, plus a characterization of its hero under various adverse circumstances. Paradise Lost repeats the form but introduces complications created by a traditional religious context, a complex characterization, and a highly skilled treatment of the blank verse medium. The two works act together to demonstrate for the student one of the most elaborate genres in literature.

Class 62 (Friday)

AssignmentWork in ClassThe Odyssey, 87-154The Odyssey,
25-87

Questions for discussion:

1. Where is Odysseus at the start of the story? Where are the gods? In what ways are they aware of each other?
2. What is the scene in Ithaca? What is the debate about? Who does Telemachus blame? Who do the suitors blame? How do the gods take part in the situation? (with signs -- Zeus, 41; or personal appearance -- Athene, 44, 47, 48).
3. What does Telemachus' plan, his trip suggest about him as a person? Does he seem very young? Intelligent? Brave?
4. Why start the story of Odysseus with the gods and with Ithaca and Telemachus' search? What information is being supplied? What attitudes are suggested? What questions are posed?

Summary: The powers and limitations of the gods are evident through the story. They represent both natural phenomena and abstractions of human qualities (intelligence, beauty, power, love; or, the sea, the rivers, the fertility of earth), and they behave like human beings in many ways -- they take sides, they hate and love. Their enduring difference from men is that they are immortal. All of these qualities are clear in the story and returned to again and again: discuss now as much as suggests their importance.

Beginning the story with Ithaca and the journey makes the need for Odysseus apparent, suggests his greatness, establishes some of the background of his early life, the war, his feats and his companions, sets up a contrast between Agamemnon-Orestes (one father and son) and Odysseus-Telemachus (another), and also sets the scene for the end of the journey. the homecoming that is longed for by Odysseus and the return of the father longed for by Telemachus.

Note: Assumptions of superiority about the "naive Greeks" and their primitive gods should be discouraged. Photographs of the temples, statues, other ornamentation sometimes make an oblique, successful attack on such assumptions. Exploring some of the likenesses/differences of the supernatural here and in Gawain, Chaucer, Oedipus, Hamlet, MND might also help.

Class 63 (Monday)**Assignment****Work in Class**

Read The Odyssey,
155-229 by
Wednesday

The Odyssey,
87-154

Questions for discussion:

1. The women so far: Penelope, Helen, Clytemnestra -- what are their characters? are they admired? criticized? why? Has Calypso qualities in common with them? Has Nausicaa? Has Athene?
2. The hero so far: why does Odysseus refuse Calypso's offer? is it understandable? is it heroic? Has he shown strength, courage, wit in his adventures so far? Or is it "luck" or the favor of the gods? How does he behave at the Phaeacian Games? How does he respond to the challenge? Why does he boast? Why does he tell so many different stories about himself?
3. The bard: what part does the Bard play in telling the story of Odysseus? How does Odysseus respond to the Bard's stories about him? Does the Bard's story about Ares and Aphrodite tell us more about the gods? Are they different from mortals?

Summary: The women all differ from each other, suggest various ways a woman might react to or protect herself in a world of violence and uncertainty. (Nausicaa's youth is made real partly by the way she is sheltered and protected, untried.) Odysseus shows a man's response to such a world: reactions to danger, to challenge, to competition by use of his wits, his strength, his guile. The Bard supplies further contrast between the immortal (but human) life of the gods and the mortal life of men, and also more of the story of Odysseus himself.

Class 64 (Tuesday)**Assignment****Work in Class****The Odyssey, 155-229****Return Theme
XII**

Topic for Theme XII (prepared): How intelligent is Hamlet? In discussing the question, bring into consideration such matters as his conversations with others in the play (friends and foes -- for instance, Horatio, the Ghost, Gertrude, Claudius, the players, Ophelia, Rosencrantz and Guildenstern); his competition with others in the play; his methods and devices for action; his discussions of his plans; his discussion of the characters of others; his discussion of his own character.

Questions for discussion:

1. Continue discussion of management of tone by comparing oral and written effects of the same paper. Distribute a dittoed theme to the class. While the class follows it on paper, ask its writer to read it aloud. Does the writer's own voice help to make his intention clear? Why or how? For instance, is emphasis supplied by the voice which would not be supplied by the order of ideas in the paper or the order of words in a sentence? Are there places where rearranging the order of material would make the emphasis clear on paper? Are there places where different choice of words would make emphasis clear?
2. Try this device with several papers, concentrating on the qualities of tone which the voice adds and on ways to achieve those qualities without it.
3. Ask students to revise their papers with this problem in particular in mind.

Summary: Discussion returns to the one on tone begun earlier. If tone is the attitude of a writer toward his subject, the voice orally helps to convey that attitude, and the student's reading aloud will give him an extra chance to make his attitude clear. The first point to establish in discussing tone is that it does exist, and is part of any paper. Therefore it is a dimension to be managed. Asking the class to revise a paper to bring it closer to its oral effect should concentrate attention on what is meant by tone and should also begin to develop some of the ways to manage it.

Class 65 (Wednesday)

AssignmentWork in Class

Read The Odyssey,
230-315 by Friday

The Odyssey,
155-229

Questions for discussion:

1. To what extent do the various episodes represent different temptations which might be common to all men? (For instance, sloth - the lotus-eaters; greed - Circe; pride - Cyclops; rashness - killing Hyperion's cattle.)
2. Are the various misfortunes an affliction by the gods? or a result of human weakness? or both? Are Odysseus's escapes the result of the help of the gods? or of human heroism or strengths? or both?
3. The descent into Hades: why does Odysseus go there? What is the point of his meetings with his former comrades, Agamemnon, Achilles, Aias? What further background do we learn from these scenes? Is Hades a Hell? Does it differ from other pictures of Hell?
4. Note Athene's characterization of Odysseus as "the arch-deceiver" (210). What are the uses and justification of lying? Also he is described as "so civilized, so intelligent, so self-possessed" (211). Which of these descriptions fits Odysseus better?

Summary: The story and the character of Odysseus are both absorbing in themselves; yet when they are regarded as story and as character they dramatize the questions of who man is (Odysseus keeps answering this differently) and why things happen to him -- does he bring them on himself? does he deserve them? do they just happen? does some force greater than man cause them? is there such a thing as human achievement? The long journey home, the many adventures of the crafty, patient, enduring man, the various interventions of the gods, the visit to the world of the dead all pose and explore such questions.

Class 66 (Thursday)

Assignment

Work in Class

The Odyssey, 230-315

Theme XIII

Topic for Theme XIII (class): Discuss the qualities of Odysseus as hero: is he illustrative of all men in meeting a challenge?

(Probably better for class to work without their texts, choose incidents from memory. Temptation otherwise will be to spend too much time rereading.)

<u>Class 67 (Friday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	<u>The Odyssey</u> , 316-365 Assign Theme XIV, due Class 71	<u>The Odyssey</u> , 230-315

Topic for Theme XIV (prepared): Compare and contrast the qualities of intelligence in the characters Hamlet, Oedipus, Odysseus (any two or all three).

Questions for discussion:

1. How does Telemachus fare in preparing to go home? Does he seem older? Does he show any greater self-reliance? What does his meeting with his father suggest about him? How does he show his individuality and strength in that meeting? in his behavior with the Suitors when he returns home?
2. The Suitors: is Antinous distinguished from the others as a special villain? as the epitome of them all? How are the signs of dissipation and decay among the Suitors spelled out? (Their rudeness, lack of seriousness, desire for Penelope.)
3. The deceptions of Odysseus and Penelope: Penelope's web, Odysseus' lies. What purposes do they serve? What qualities do they illustrate?
4. Penelope and Odysseus: how do they show their patience? their intelligence? their courage? Does she recognize him?

Summary: This section brings the story to its climax, illustrating all the heroic qualities of Odysseus, Telemachus, Penelope, and all the villainous qualities of their enemies. The sense of their having (or having had) a home is emphasized by the return to it, by the familiar belongings, by the few faithful and admirable servants. The more real the home seems, the worse the invaders look.

Class may want to consider the possibility that Penelope does recognize Odysseus in their evening meeting: she calls Eurycleia, her attention is "distracted by Athene" at the critical moment (does that mean she is wise enough to look away?), she tells him her dream, and she sets the test of the bow through which Odysseus triumphs. Class will probably not reach a conclusion, but the discussion itself may suggest complications in the storytelling which they had not thought about before.

Class 68 (Monday)

AssignmentWork in Class

Work on Theme XIV

The Odyssey,
316-365

Questions for discussion:

1. What does the test of the bow indicate about the Suitors and Odysseus? Is Odysseus justified in killing any of the Suitors? Antinous only? All of them? Is he justified in having the maids killed? Is the scene carnage or is it justice? Can it be both?
2. What are the scenes which make us sympathize with Odysseus and Penelope? (The sleeplessness, the dreams, the rioting of the Suitors, the help of the gods.) Is Penelope's disbelief and recognition human and touching? Is her heart "harder than flint"? Does this scene confirm that she did not know Odysseus earlier?
3. What should we make of the statement at top of p. 312: "She [Athene] wished the anguish to bite deeper yet into Odysseus' royal heart"? Is this her own private revenge? Is she curing Odysseus of something? Does suffering here make man greater?
4. Penelope describes Odysseus as "the most reasonable of men" (346). In the light of everything that has happened, is the description fitting?
5. Why doesn't the story end with the end of the great fight? What is the artistic purpose in the return to Hades (with the Suitors) and in meeting Agamemnon and Achilles again? Is there any artistic purpose in having Athene fight alongside Odysseus at the end?

Summary: We see the hero fulfill his aims in great triumph and in scenes of violence mixed with scenes of quiet and the return of order. Yet private action must be fitted into the social world, the scheme of values which contains it and sanctions its meaning: hence the concluding scenes which confirm the conquering strength of Odysseus but stop his private vengeance.

Class 69 (Tuesday)

AssignmentWork in ClassReturn Theme
XIII

Topic for Theme XIII (class): Discuss the qualities of Odysseus as hero: is he illustrative of all men in meeting a challenge?

Questions for discussion:

1. Allow time for discussion of the subject of the paper, but focus the discussion on tone where possible.
2. Does each paper discussed have consistency of tone? How is it achieved? If it is not there, how can it be achieved or at least improved?
3. Or: (perhaps a better question if the class is ready for it) Read several papers. Are they distinguishable in tone? Or are they all alike? If they are distinguishable, is it in ways that make them better papers -- easier to understand, pleasanter? Or are they trying so hard that they sound self-conscious, too formal, or gimmicky?

Summary: Discussion should not be allowed to get esoteric, though the subject may seem to invite it. The attitude taken by a writer and implied in the way he presents his material is discoverable; discovering it is one of the ways to understand what is being said. Managing it is one of the ways to control what is said, get the effect intended.

Class 70 (Wednesday)**Assignment****Work in Class**

Theme XIV, assigned
Class 67, due tomorrow

Both this day and the last class meeting before the Christmas recess have been left clear for catch-up and as extra space for discussion.

Class 71 (Thursday)**Assignment****Work in Class****Theme XIV due**

Topic for Theme XIV (prepared): Compare or contrast the qualities of intelligence in the characters Hamlet, Oedipus, Odysseus (any two or all three).

Questions for discussion:

- 1. Probably best to encourage talk about the substance of the papers, for they should be quite different from each other and include a number of specific subjects and points of view. Discussion may be general, or it may be directed by reading papers or having students read them.**
- 2. If the papers are read, let class comment suggest direction of criticism -- organization, diction, tone, logic, ideas. In other words, do not ask directly for further discussion of tone. If it is mentioned, fine; if not, do not bring it up.**

Summary: Intention is an open discussion either of subject matter or of presentation. Students should be encouraged to bring in all aspects of the work on writing they have been doing, see that everything is still relevant, that nothing can be written off as completed. Everything must be managed all over again in every paper.

Class 72 (Friday)**Assignment****Work in Class****None****Last class before Christmas recess. Catch up? Review? Party?**

Class 73 (Monday)

AssignmentWork in Class

Paradise Lost, Book I,
11. 1-380

Milton's On his Blindness, B & W, pp. 243-244; opening lines of PL. (Need not be assigned in advance.)

Questions for discussion:

1. What is the situation in the poem? What is the mood of the speaker? Does it change?
2. Who is Patience? What effect is gained by personifying patience instead of simply treating it as a quality in the speaker?
3. Does Patience answer the question put by the speaker? Is the question a real one? How would you put it in other terms? What images are used to "prevent that murmur"? What difference is there between the "thousands" of line 12 and "They" of line 14?
4. What is "that one talent which is death to hide"? (Might here, as B & W suggest, see Matthew 25:14-30 for parable of the talents.) What is the effect of the words "fondly" (line 8) and "murmur" (line 9) on the question the speaker asks?
5. Does the whole poem suggest that the speaker finds consolation? Why? Is it necessary to know that Milton himself was blind to understand the poem? (No. Some current speculation on its date even suggests that it may be earlier than his blindness.)
6. If reading the sonnet can be managed in about half an hour, move at once to discussion of first lines of PL; if not, begin here next time. Read the first 26 lines of PL. In what ways are they like the sonnet? (Some may see likenesses of language, and these should be explored. Someone should notice that the meter of the lines is the same: iambic pentameter; same metrical unit -- the iamb -- same length of line, five feet. But PL is blank verse, that is, unrhymed iambic pentameter.)
7. What differences are there? (None of the closed form of the sonnet, not the rhyme, not the sense of a completed intellectual or emotional whole. Though the unit from PL is nearly twice the length of the sonnet, it is a beginning only, and some may feel a kind of spaciousness and leisure about it by contrast. If anyone talks about

Class 73, continued

the differences in speakers, explore and encourage the idea that one is a private speaker, the other is public. One might be talking to himself; the other has his singing robes on, is performing a public function.)

Summary: Close reading of a short poem by Milton helps students to get acquainted with his style, helps to get over the initial difficulty of Paradise Lost. Contrasts between this sonnet and the Shakespearean ones may be made too, if it seems useful, but the main intention is to get started easily with Milton.

Class 74 (Tuesday)	<u>Assignment</u>	<u>Work in Class</u>
	<u>Paradise Lost</u> , Book I, 381-798	Discussion of <u>PL</u> , sentence and line structure

Questions for discussion:

1. Using the first sentence (which is 26 lines long) as an illustration, consider the complications of the sentence structure.

a. The main verb Sing, comes in line 6 and the preliminary lines are descriptive.

(Sing) of man's first disobedience

(of) the fruit of that forbidden tree

(adjectival) whose taste brought death

woe

with loss of Eden

(adverbial) till one greater man restore
regain

b. The lines which follow the main verb to line 10 are modifying clauses:

Sing Heavenly Muse

(adjectival) that didst inspire that shepherd

(adjectival) who taught the chosen seed

(noun) how the heavens and earth rose

2. Discuss other sentences, emphasizing that the dependent clauses often cannot be related to the main thought except by rereading. The method of reading the assignment should probably be to read through the lines and then go back to study the individual sentences until the sense becomes clear.

Summary: Review of sentence structure should be useful in itself. Its purpose here is to open reading of Milton's lines by analyzing their grammatical complication, working slowly on their structure until class gets used to the complex pattern.

Class 75 (Wednesday)

AssignmentWork in ClassMcPeck-Wright,
pp. 208-215, Form
of the SentencePL, Book I

Questions for discussion:

Basing discussion on Book I, begin to focus on (A) the situation and (B) the characters.

A. The situation

1. What scene opens the poem? Do we know why the Fallen Angels are in hell? Are the details spelled out? What are some of the effects of starting in the middle of the story, with this scene?
2. What is the initial description of hell? (lines 50-83). How is this supplemented by later details? What do we know of heaven? How do we know it?
3. How many are there in hell? How are they described? (Autumnal leaves, line 301; like guards caught sleeping, lines 331-ff. -- comparisons with experience observable by reader.)
4. What do the Fallen Angels build in hell? Why? Who is the builder? Is this an act of creation?

B. The characters

1. What kind of figures are the leaders? Is there any nobility in them? Are they physically large or small? Do we know anything of their feelings?
2. What kind of figure does Satan make? Do we know anything of his feelings? Does he speak nobly? Does he behave nobly? Why do the others accept his leadership?

Summary: The epic device of beginning in the middle of the story (in medias res) is economical here in starting us with the contradiction between what is and what has been, suggesting the need for the assertion of self, and the pathos of helpless anger menacing the possibilities for greatness of feeling and action. The angels follow Satan because he is active, rouses them, has led them before, though it was to defeat. They try to recreate the order of heaven -- and make militarism; the beauty of heaven -- and make an imitation.

Class 76 (Thursday)**Assignment****Work in Class****PL, II, 1-505****Theme XV
(class)**

Topic for Theme XV (in class): Discuss the qualities of Satan as hero or villain: is he illustrative of failure in men? or of a man meeting a challenge? (Base discussion on Book I only.)

Class 77 (Friday)

AssignmentWork in Class

Paradise Lost, Book II,
lines 506-1055. Assign
Theme XVI due Class 86

PL, II, 1-505

Topic for Theme XVI (prepared): How important are the qualities of self-awareness and self-criticism in a heroic figure? Consider for instance Satan, Adam, Odysseus, Hamlet, Oedipus -- or any combination which includes at least Satan and Adam.

Questions for discussion:

1. What are the contradictions of the situation? (lines 1-10) What is "exalted" about Satan's throne? In what sense is he "by merit raised To that Bad eminence"? What is his merit? In the line "from despair Thus high uplifted beyond hope", what does "beyond hope" mean? Why is it "Vain war"? Why is he "by success untaught"?
2. What are the "proud imaginations" in Satan's speech? The tiles? the hopes? Does he boast? Is it true that he is "established in safe, unenvied throne, Yielded with full consent"? What "advantage to union" have the Fallen Angels?
3. What is the advice of Moloch? Of Beliel? Of Mammon? Which do the listeners prefer? Why? How does Beelzebub appeal to them to change their opinion? How does the debate help to characterize Hell and its Angels? (wrath/Moloch; sloth/Belial; greed/Mammon; hate/Beelzebub; corrosive fires, darkness, fumes, slavery, exile.) Note longing for "the soft delicious air," "fair light," "brightening Orient beam."
4. How has Satan managed the situation? Does he have what he wants?

Summary: Continue discussion of situation and character, concentrating on contradictions of angels in Hell, of their wish for revenge and their fear of what may happen. Psychological accuracy of the several possible responses to frustration is demonstrated in the council. Each speaker personifies a different way to react to frustration; Satan shows his superiority to the group by the way he manages and out-maneuvers them all.

Class 78 (Monday)

AssignmentWork in Class

McPeck-Wright, 215-
223, Form of the
Sentence, Parallelism,
Balance, Emphasis

PL, II, 506-
1055

Questions for discussion:

1. What is the effect of the speaker in the poem?
 - a. What is his point of view? Who is he? In what ways does what he says contradict what Satan and the others say? Which is to be believed?
 - b. Does the invocation establish which is to be believed? Does anything else? Do you take that belief for granted? Do you resist it? Why?
2. The world of hell
 - a. The character of Satan as "hero": his courage, his loneliness, his awareness that hell is everywhere, his determination. The strength, determination, courage of Satan might be stressed here to contrast with his willfulness, self-delusion, the deterioration and degeneration in Books IX and X. Does he show self-knowledge? (Call attention to Satan's soliloquy, IV, lines 1-113, for his mixed and bitter feelings.)
 - b. The trinity of evil: the figures of Sin and Death. Is our feeling about Satan changed or modified by this meeting? Is it horrifying? comic? What has Satan succeeded so far in creating? (The armies of angels, the structures in hell, as well as this family.)
 - c. The figures of Chaos and Night: the universe outside hell. What is Satan's importance in this universe? Does he need protection? Does he need luck? Does he need strength?

Summary: Either topic could fill the discussion, but divide as well as can be done. There is a voice in the poem (students will probably call it "Milton" but it should be kept distinct from Milton's biographical self because it is the attitudes, points of view, presence which he stresses for this poem.) It is the voice of an inspired singer, devout, dedicated, who believes in the importance of his story and asks for help in telling it. He has deep seriousness, is sure of the moral values of what he tells, and is a human man, of the present time (Milton's -- but it will feel present to the class to some degree), who knows the history of what has happened since these ancient events he tells about, and so can place stories of pre-time in the context of what they have done to man in time.

Class 79 (Tuesday)

AssignmentWork in ClassPL, IX, 1-663Return Theme
XV and discuss

Topic for Theme XV (class): Discuss the qualities of Satan as hero or villain: is he illustrative of failure in man? or of a man meeting a challenge? (Base discussion on Book I only.)

Questions for discussion:

1. Ditto themes for discussion. Students will probably want to discuss the several possible points of view about the topic, and these should be explored with emphasis on the evidence supporting any of them and the personal judgments underlying the way that evidence is read.
2. Draw attention as well to the students' management of sentence structure. For instance, an effective use of parallel structure or balanced parts in a sentence might be contrasted with a sentence which is less skillful. Ask for class revision of some sentences.

Summary: Material in McPeck-Wright which students are reading at this time is probably in part review, but attention to what is said there about putting sentences together effectively is valuable at any stage of writing. This seems a good time to refer to it because it serves as a kind of return to fundamentals at the end of the semester, and the complications of a sentence should be much in the class's mind as they work on Milton's lines.

Class 80 (Wednesday)

AssignmentWork in Class

McPeck-Wright, pp. 223- PL, IX, 1-663
 223-230, Form of the
 Sentence: Economy. Be
 prepared for class discussion
 of exercise, pp. 229-230

Questions for discussion:

1. How does Satan feel about earth? about man? about his own fall? (See especially lines 99-125; 147-157; 163-178.)
2. How does Eve describe Eden? How does Adam describe it? Does the conversation between the two make the garden sound attractive to live in? Why?
3. How does Milton use the garden itself, Adam's reaction to Eve, Satan's reaction to Eve, to create her beauty? What qualities are stressed in her? Why are they important for these scenes? What is the effect of the lines: "Thus saying, from her Husbands hand her hand Soft she withdrew"? (385-386)
4. What does Adam believe the dangers in the garden to be? Why does he want to keep Eve near him? Why does ~~he consent~~ to be separated from her? What is the point of the comparison between Eve and the unproped flowers? (c. 425)
5. What powers does Satan have? Does he seem great and ominous? What is the effect of description of his circling the earth? becoming a dark mist? justifying his actions? What is the appearance of the serpent? Is it meant to be beautiful? Why is Eve surprised by the serpent? Flattered by it? How does she react to flattery?

Summary: Note creation of a sort of triangle: importance of separation of Adam and Eve, of feminine qualities of Eve, of flattering appearance of Satan to Eve alone. Note also beauty of garden, love between Adam and Eve -- beauty and love interrupted by Satan's invasion. Milton must make Eden attractive, make Adam and Eve's life there attractive -- but how can Paradise be described?

Class 81 (Thursday)

AssignmentWork in ClassPL, IX, 664-1189McPeck-Wright
pp. 223-230,
Form of the Sen-
tence: Economy
(Exercise, pp.
229-230)

Questions for discussion:

1. Ask for revision of the paragraph assigned as an exercise. Why is each change made? Why are the new versions better than the old ones? Are there several possible new versions of each sentence? Is it mostly a matter of cutting out repetitive words, or does phrasing have to be seriously changed?
2. All of the class hour can easily be given to revision of that paragraph, but possible additions or alternatives are student paragraphs from past themes; paragraphs from the morning paper, especially the editorial columns or the feature columns; paragraphs from any official prose the class has recently been asked to listen to.
3. Further possibility, more complicated but probably more fun: look at some of Milton's lines. Can they be made more economical? more concise? What is gained? What is lost? Or try a part of Milton's most famous prose essay, Areopagitica, a defense of free speech and free press. Is it concise or not?

Summary: Today's topic is endless. It should be approached in whatever way will best demonstrate to the class that most prose is spongy, and that cutting out words usually increases both vigor and emphasis. Using the Milton passages for this purpose will be complicated, for it will seem at first that much can be cut but the class may find itself putting all the words back as they go on thinking about the whole intention and the whole effect.

Class 82 (Friday)

AssignmentWork in Class

Paradise Lost, X,
lines 1-615

PL, IX, lines
664-1189

Questions for discussion:

1. What arguments does the serpent use to persuade Eve? What emotions does he appeal to? How does Eve help to persuade herself?
2. Note that serpent is dismissed from scene in two half-lines ("Back to the thicket Slunk the guiltie Serpent" lines 784-785.) Why? What effect has this?
3. Does Eve feel guilty? Why does she decide to share her knowledge with Adam? See description of her action, her response, her words (780-833). What contrasts are there in the lines "Thus Eve with Countenance blithe her storie told; But in her Cheek distemper flushing glowd." (886-887)
4. What further contrasts are there in Adam's reaction? (888 ff.) Why does he eat? Does he feel guilty?
5. Note how all reactions of the following scenes are linked to the changed nature of man: love scene, awakening, quarrelsome mood, blaming each other, hopeless wish to hide.

Summary: Figures dwindle through the book from the majesty and innocence of the first descriptions to unhappy bickering of the last. Note motives for behavior, way Eve picks up the serpent's arguments, way she herself is temptation to Adam, way both Adam and Eve persuade themselves to act. Importance of the action is shown by the arguments which precede it and lead up to it, and then by the reactions and consequences upon it. Action itself takes relatively little space, but it changes everything.

Class 83 (Monday)

AssignmentWork in Class

McPeck-Wright, pp.
230-238, Form of the
Sentence: Variety & Rhythm

PL, X, 1-615

Questions for discussion:

1. Perhaps read Genesis 3 to show way Milton incorporates its details and terms. What changes does he make (expansion, explanation)? Why does he keep the phrases he does? (Note especially setting the scene, Adam's speech, Eve's speech, the words of judgment.)
2. What makes the simile apt between the flight of Sin and Death and the flight of carrion birds? (272 ff.) What other means are used to describe Sin and Death? What kind of builders are they? Compare their world and the world of Eden left behind. (Note way earth and man become something to eat up and feed upon.)
3. Compare effect of the set speeches. Do the speeches of the Father and the Son have majesty? Are the speeches of Satan any different from these? Are there similarities between the Father and Son speeches and the Satan and daughter (Sin) speeches?
4. What is the effect of transformation of Satan and his followers? What is fitting about it? suitable about the moment when it occurs? Does the deluding fruit of bitter ashes seem suitable, or a kind of mean revenge?

Summary: For Milton's purposes, the behavior of Adam and Eve and of Satan must not seem justified or sympathetic: note therefore the way he uses tradition, including traditional language, as support in telling the story here. Also, judgment upon Adam and Eve (and Satan) must seem just: note way figures of judge and redeemer are combined, so that justice and mercy are linked. Suggest that contrast between kingdoms focusses on power and responsibility in one, impotence and irresponsibility in the other: power and majesty as against futile boasting and lack of real control. Transformation of Satan and his followers into serpents epitomizes the unnaturalness and horror of their disobedient behavior, the power of God. Yet note the threat of Sin and Death against the world.

Might well discuss with class whether Milton is successful in presenting his ideas. Or is Satan the real hero?

Class 84 (Tuesday)

AssignmentWork in ClassPL, X, 616-1104McPeck-Wright,
pp. 230-238,
Form of the Sen-
tence: Variety
& Rhythm

Questions for discussion:

1. Read and compare the passages given as exercise on Variety. Are the sentences varied in structure? varied in length? Is it something that a reader would notice if his attention were not being deliberately called to it? Does it have an effect nevertheless?
2. Read and compare some of the passages given as exercises on Rhythm. Is something that can be called "rhythm" established? Can it be measured? Can it be measured exactly? Does it make a difference to the effect of the passages?
3. Remind class of the attempt to rewrite passages to make the prose less wordy, more economical. Did the revision also improve the variety of sentences, the rhythm of the whole? Or must economy be sacrificed in order to achieve variety and rhythm?
4. If Milton passages were used for the exercise on economy: are variety and rhythm among the qualities which were lessened when Milton's verse or prose was revised for economy's sake?

Summary: These topics too are endless. Do not insist much about today's work, because catching the differences depends on noticing many qualities at once and those who do not notice are sometimes mistrustful of the whole idea. Better to introduce the subject, do a little work on it, and come back to it another time. Reading and writing throughout the course are training the student's ear for such matters.

Class 85 (Wednesday)

AssignmentWork in ClassTheme XVI (prepared)
dueParadise Lost,
X, 616-1104

Questions for discussion:

1. Note promise of returning order (lines 629-640) and the response to it. How does this contrast with the response to Satan's speech? Why go on at this point to describe changes in the universe? Are they important? How are they related to the curse on Adam?
2. What is Adam's complaint against God? (esp. 743-754) How does he answer his own complaint? (755 ff.) What is his complaint against Eve? (867 ff.) How does she answer him? (914 ff.) Why does he accept her again?
3. What are Eve's suggestions of ways to meet the catastrophe? (966 ff.) How does Adam answer them? (1013 ff.) Is Adam growing reconciled to what has happened? Does he have any hope in staying alive? Does he show a feeling of responsibility?

Summary: It will probably be better not to accept simple paraphrase of action or language in the discussion. Ask students to look at the lines themselves. Changes in the universe are made part of Adam's present experience, foretell his future experience, are signs of his misery. Might discuss way that Adam's first reaction to catastrophe is to shift the responsibility -- to God, to Eve. His acceptance of his own role, reconciliation with Eve are first steps toward accepting the changed situation, with its grief; next step is dismissing the negative ways out that Eve suggests; next is finding something still to live for -- some hope in the terms of the curse, awareness of mercy and of promised renewal. Class might find something familiar about it as a kind of growing up.

Class 86 (Thursday)**Assignment****Work in Class****Exam for next few days****Collect Theme
XVI (prepared)**

Topic for Theme XVI: How important are the qualities of self-awareness and self-criticism in a heroic figure? Consider for instance Satan, Adam, Odysseus, Hamlet, Oedipus -- or any combination which includes at least Satan or Adam.

Questions for discussion:

Use class time for general discussion begun by the paper for today. Have students read papers if it seems desirable. Purpose is to begin review of the semester's work, to keep review informal, and to provide an impetus for students continuing the review themselves.

Mid-Year Examination

AP English
January, 1965

Note: This examination was used by some AP classes in the Pittsburgh area. It was reported by the teachers to have worked well, and is included here as a model or for suggestions.

Part I (50 minutes)

Read the poem carefully and answer the questions.

In faith, I do not love thee with mine eyes,
 For they in thee a thousand errors note;
 But 'tis my heart that loves what they despise,
 Who in despite of view is pleased to dote.
 Nor are mine ears with thy tongue's tune delighted;
 Nor tender feeling to base touches prone,
 Nor taste, nor smell, desire to be invited
 To any sensual feast with thee alone;
 But my five wits nor my five senses can
 Dissuade one foolish heart from serving thee,
 Who leaves unswayed the likeness of a man,
 Thy proud heart's slave and vassal wretch to be.
 Only my plague thus far I count my gain,
 That she that makes me sin awards me pain.

- A. 1. What do the speaker's senses tell him about his loved one?
 2. What does his heart tell him about his loved one?
 3. Is in faith merely an exclamation? Explain.
 4. What does dote (line 4) mean? Is it synonymous with love?
 5. What are the connotations of sensual feast in the context of the poem?
 6. Are five wits the same as five senses (line 9)? Explain.
 7. Explain the meaning of the word unsway'd (line 11).
 8. What is meant by the likeness of a man (line 11)?
 9. What is the significance of the speaker's talking about himself in terms of senses, wits, and heart?
 10. Is my plague (line 13) a summary term for the first twelve lines? Explain.
 11. Paraphrase the last two lines.
- B. Write a few sentences describing in your own words the speaker's attitude toward the person spoken to.

Mid-Year Examination

AP English
January, 1905

Part II (50 minutes)

1. (10 minutes) In Gawain and the Green Knight, what is Gawain's attitude toward the Lady of the Castle? Are his wits, senses, or heart dominant in his relationship with her? On what grounds do you base your answer? Does he love her, would you say?
2. (20 minutes) In Chaucer, the Wife of Bath professes herself to be an expert on marriage. Do you regard her marriages as successes? What is the key to successful marriage, as she sees it? How is this key illustrated by her tale? Would Gawain have been a suitable mate for her? Would the speaker in the poem quoted in Part I? Does she put greatest reliance on wits, senses, or heart in conquering men?
3. (10 minutes) Is Griselda's marriage a success (in Chaucer's Clerk's Tale)? Does she appeal to her husband through the wits, senses, or heart (or all, or none)? Would she appeal to the speaker in the poem quoted in Part I? To Gawain? To the Wife of Bath's fifth husband? To the Clerk who tells her story?
4. (10 minutes) In Conrad's Heart of Darkness is the girl at home who is engaged to Kurtz in love with him? What is her opinion of him? Is it the same opinion Marlow the narrator has of him? Does she know "as much about men" as Griselda or the Wife of Bath?

Mid-Year Examination

AP English
January, 1965

Part III (50 minutes)

Read over the following questions and write a coherent essay which takes some of them into account. The general topic of your paper, for instance, might be: Do Odysseus and Adam seem "healthier" or "unhealthier" as human beings and heroes than Oedipus, Antigone, and Hamlet? Why?

What circumstances destroy the feelings of love during the play King Oedipus? Is Oedipus interested in the welfare of his wife or only of himself? Is the play greater for this or not? Why? What seems to you to be the theme (or main idea) of this play?

In Antigone, what circumstances prevent the long happy life together of Antigone and Haemon? Is there something more important than love in the play? What seems to you to be the theme (or main idea) of the play?

In Hamlet, does Hamlet love Ophelia? Cite evidence for your answer. Is there something more important than love for him? If so, what is it and does it seem to you it ought to be? If not, why does he treat Ophelia as he does?

In The Odyssey, what part does love play for Odysseus? Is he more interested in the welfare of his wife or of himself? Is the idea of home more or less important than the idea of adventure to him? Explain.

In Paradise Lost, what part does love play for Adam? Is he more interested in the welfare of his wife or of himself? Is Eden the prototype of home? Is the idea of home more or less important than the idea of adventure to him? Explain.

Assignments in the second semester:

Time for the semester's work is set up as it was, Monday, Wednesday, Friday for literature discussions; Tuesday, Thursday for writing. The "Assignment" heading on each page is usually dropped, however, since daily assignments are not worked out for composition. Literature assignments may be picked up from the heading "Work in Class" for the day they are due.

The pattern of what may be done with composition time should be established by now. Emphasis is on the students' papers and on class discussion and criticism of them. Every paper introduces all the needs: the clear presence of a central idea; the statement of the parts of that idea; the ordering of the parts so their relation to each other and to the whole can be seen; the choice of language and sentence structure to say what is meant plainly and persuasively; the management of tone so that the whole statement is said as it is intended. Students know that these matters face them in every paper. Turning from one part of the problem to another and concentrating wherever concentration seems most needed is the semester's work.

Theme topics are provided for each work of literature. These continue to be expository and analytical in various ways because for an English course such papers do give the most complete training in clear thinking and writing.

SECOND SEMESTER READINGS

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
<u>UNIT V: SATIRE</u>		
1. Marquand, <u>The Late George Apley</u> ch. 1-6		Introduction
2.		<u>Apley</u> , 1-6
4.		<u>Apley</u> , 7-10
5.		<u>Apley</u> , 11-15
7.		<u>Apley</u> , 16-21
9.		<u>Apley</u> , 22-26
10. Pope, <u>The Rape of the Lock</u>	Cantos I, II, III	<u>Apley</u> , 27-end
12.		<u>Rape of the Lock</u> , I, II, III
14. Pope, <u>Epistle to a Lady</u>		<u>Rape of the Lock</u> , IV, V
15.		<u>Epistle to a Lady</u>
17. Pope, <u>Epistle to Dr. Arbuthnot</u> lines 1-214		<u>Epistle to a Lady</u>
19.		<u>Arbuthnot</u> , 1-214
20. Swift, <u>Gulliver's Travels</u>	Part I	<u>Arbuthnot</u> , 215-end
22.		<u>GT</u> , I
24.		<u>GT</u> , II
25.		<u>GT</u> , III
27.		<u>GT</u> , IV
29. Brooks and Warren, <u>Understanding Poetry</u> pp. 88-91		<u>GT</u> , final discussion

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
<u>UNIT VI: INTRODUCTION TO POETRY (continued)</u>		
30.		B&W, 88-91 Pound, <u>In a Station of the Metro</u> ; Frost, <u>Dust of Snow</u>
32.		B&W, 382-383 Blake, <u>The Sunflower</u> , <u>London</u>
33.		B&W, 412-417 Coleridge, <u>Kubla Khan</u>
34.		B&W, 109-112 Keats, <u>To Autumn</u> Wordsworth, <u>Westminster Bridge</u>
36.		B&W, 431-433 Keats, <u>Ode on a Grecian Urn</u>
38.		B&W, 424-431 Keats, <u>Ode to a Nightingale</u>
39.		B&W, 59-62 Tennyson, <u>Ulysses</u>
41.		B&W, 373-375 Arnold, <u>Dover Beach</u>
43.	Joyce, <u>A Portrait of the Artist as a Young Man</u> ch. 1	B&W, 361-363 Hopkins, <u>Thou Art Indeed Just, Lord</u>

UNIT VII: THE NOVEL

44.		<u>Portrait</u> , ch. 1
46.		<u>Portrait</u> , ch. 2
48.		<u>Portrait</u> , ch. 3
49.		<u>Portrait</u> , ch. 4
51.	Dostoevski, <u>Crime and Punishment</u> to p. 65 (Part I through ch. 5)	<u>Portrait</u> , ch. 5

<u>Class</u>	<u>Assignment</u>	<u>Work in Class</u>
53.		<u>C & P</u> , to p. 65 (Part I through ch. 5)
54.		<u>C & P</u> , pp. 66-135 (to Part II, end ch. 3)
56.		<u>C & P</u> , pp. 136-198 (to end of Part II)
58.		<u>C & P</u> , pp. 201-282 (Part III complete)
59.		<u>C & P</u> , pp. 285-363 (Part IV complete)
61.		<u>C & P</u> , pp. 367-441 (Part V complete)
63.		<u>C & P</u> , pp. 445-518 (Part VI to end ch. 6)
64.	Miller, <u>Death of a Salesman</u>	Finish <u>C & P</u>

UNIT VIII: SOCIAL DRAMA

66.		Miller, <u>DS</u>
68.	Eliot, <u>The Cocktail Party</u>	Act I Miller, <u>DS</u>
69.		Eliot, <u>CP</u> , I
71.	Shaw, <u>Man and Superman</u>	Acts I, II Eliot, <u>CP</u> , II
73.		Shaw, <u>M & S</u> , I, II
74.		Shaw, <u>M & S</u> , III, IV

Unit V: Satire

This unit introduces an attitude on the part of an author toward the world presented in his work. Satire is complicated to read because it asks us to determine what the writer's attitude is and what he is saying about the world he describes.

Marquand, the first of these authors, is a contemporary novelist; this makes him the easiest to read. The problem of how a reader tells that Marquand is laughing at George Apley and at Mr. Willing, who narrates the novel, is the first one the student confronts; this is then followed by the attempt to see Marquand's appraisal of his world and his overall evaluation of the society he describes. With Pope, the form, the age, the society change but satire remains. The three poems suggest different degrees of seriousness in satire and different subject matters as well. Swift gives us a similar range in Gulliver's Travels, from light mockery to savage bitterness.

Class 1 (Tuesday)**Assignment****Work in Class**

Marquand, The Late
George Apley, ch. 1-6

Introduction to
second semester

Questions for discussion:

1. Take up questions raised by the final exam, strengths and weaknesses shown. If the questions themselves provided help in structuring answers, did the students use it?
2. Sketch plans for reading in second semester.
3. Ask class to assess its own performance and reactions: is work going too fast? too slowly? are discussions as good as they could be? do papers show any real improvement over early performances?

Summary: A review day is probably in order, so that results of last semester can be considered and assessed and the final exam made as useful as possible. It is a means of asking the class to sum up what it has done and to see what most needs doing.

Suggestions for papers:

For an in-class paper on Apley: Instructor should choose a single passage in which the satirical tone is clear. Ask class to discuss and analyze the tone of the passage, explaining how it is achieved and how the tone of this particular passage fits into place in the chapter in which it appears.

For a prepared paper on Apley: What pressures of family and social convention like those which control George Apley does the student feel himself? Or, if preferred, does he observe operating upon his friends?

Class 2 (Wednesday)

Work in ClassApley, ch. 1-6

Questions for discussion:

1. Why does Willing discuss John's use of the word guts?
2. Does his discussion of the question: "What is truth in a Life?" seem adequate to you?
3. What are we to make of Willing's observations about changes in Boston (pp. 28 and 29)? Does he prefer it the way it was or does he approve the changes made? Why?
4. What are George Apley's parents like? What is his upbringing like? Does Willing approve of both? How can you tell?
5. Does Willing's position on something correspond to the author's (Marquand's) view of it? Consider, for instance, the paragraphs on p. 29, what they tell us about Willing's ideas and what they tell us (probably) about Marquand's ideas and about his opinion of Willing.

Summary: The first problem is to analyze and determine the character of Willing. The class may at the first accept Willing's narrative point of view as the one they are expected to agree with, but as soon as it is questioned, its rigidity, narrowness, foolishness are easily demonstrated. Question then may become whether Willing is anything more than a stereotype of "Bostonian." In the structure of the novel, he is more than this, for his attitudes are the framework of Apley's world.

Class 4 (Friday)**Work in Class****Apley, ch. 7-10****Questions for discussion:**

1. Does George have the same tendency as Willing to gloss over unpleasant facts? Consider George's account of his ancestors: Nathaniel who was a slaver (p. 13); or those who supervised the working conditions at Apley Falls (p. 22); or Thomas Apley's antipathy for Abolitionists (p. 23).
2. On the other hand, what are we to make of such outbursts on George's part as: the letter to Schuy on p. 16; the letter on pp. 70-71; the letter on p. 78?
3. What is the crisis contained in the Mary Monahan episode? What part does George's family play in it? Can you describe Thomas, Elizabeth, Amelia, Jane Apley from the letters on pp. 93-96? Do you admire George for his behavior?
4. What do Willing's comments on pp. 96-97 mean? Does the author intend them to be read as Willing intends them?
5. What do you make of George's handling of his summer job (pp. 109-114)? Are you displeased with him or just amused?

Summary: Marquand's management of satire lies principally in his bland control of point of view. He uses several attitudes in these chapters: Willing's as he reports and comments on the past; George Apley's as he tries to be what his proper background tells him to be; and Apley's as he occasionally is.

Class 5 (Monday)**Work in Class****Apley, ch. 11-15****Questions for discussion:**

1. Are the pressures solely family pressures or do they go beyond that? Is Catharine, for instance, as much a victim as George?
2. What are the relationships between Amelia and George (pp. 153-155)?
3. What are the relationships between the Bosworths and the Apleys?
4. What revelation about Thomas Apley is made after his death? Do you think it is true? If it is, how does it make Thomas differ from George? How much time has Thomas spent in New York?
5. Note the domination by women of George's generation (as opposed to Thomas's generation). How is the Pequod Island chapter an illustration of the attempt on men's part to escape? What form does the domination by women take?

Summary: Consideration of the social pressures on George Apley suggests Marquand's criticism of the world he is describing. Its rigidity, narrowness, pettiness are epitomized in the Pequod Island scenes, with their domination by women, abdication by men.

Class 7 (Wednesday)**Work in Class****Apley, ch. 16-
21****Questions for discussion:**

1. Is George happy?
2. Does George have a love affair with Clara Goodrich?
3. How do his sentiments (the things he cares about) change?
4. How do his convictions (the things he believes in) change?
5. How is George isolated from his children? Is John like or unlike his father? How? Is Eleanor like or unlike her mother? How?

Summary: Contrast between George Apley as he grows older and the possibilities he had in his youth is stressed in the things that interest him now, the way he feels now, and also in the relation with his children, who repeat in their own way his attempts to escape.

Class 9 (Friday)

Work in ClassApley, ch. 22-
26

Questions for discussion:

1. Are there illustrations of George's growing pettiness?
2. Are there illustrations of George's increasing hypocrisy? Or is this too harsh a word? If so, how should it be described?
3. Are there illustrations of his increasingly unreal approach to the world?
4. What problems does George have with his two children?

Summary: Apley is no longer at home in the world, which has changed as he has not, and his pettiness and delusion are two ways to protect himself -- by insisting on the importance of little things, and by seeing only what he wants to see. However, if Marquand's story indicts Apley's world and its choices, does it also present alternatives? Does satire have room for positive suggestions?

Class 10 (Monday)**Work in Class****Apley, ch. 27-
end****Questions for discussion:**

1. Is George Apley's a wasted life? Should he be sympathized with? Or censured? Or simply shrugged off?
2. Is John caught? Why does he want his father's life written? Does it have anything to do with: a. love of his father; or b. fears about himself?
3. Is every one of us in a situation like George Apley, regardless of wealth or place of origin? How strong are family ties and social pressures on all of us?

Summary: Situation is comic and pathetic rather than tragic, but force of satirical approach may be demonstrated by the sense of waste and futility that Marquand generates.

Class 12 (Wednesday)

Work in Class

Pope's Rape of the Lock, Cantos I, II, III

Questions for discussion:

Canto I.

1. How does Pope's opening (lines 1-6) compare with Milton's in Paradise Lost? Is there a difference in tone between the two? Is there a likeness in sentence structure, in vocabulary, in idea?
2. In lines 7-12, is there a special structure apparent? What is the bold task referred to? What is the meaning of little?
3. Who are the sylphs? What are their jobs? Do you think any comparison might be made between the appearance of Ariel, in a dream, to Belinda and the appearance of Athene to Telemachus or Odysseus in The Odyssey? Pope added the sylphs to the second version of his poem -- they were not in the first. What did he gain by putting them in?
4. Why is Belinda's dressing table described the way it is (lines 121-139)? What are "the sacred rites of pride"? Why is she described like a priestess? What does she worship? How? Is the poet admiring her? objecting to her behavior? finding her funny? How do you know?

Canto II.

1. How does Belinda spend the day? Does the poet think she is silly? Does he think the Baron is? How do you know?
2. In the description of Belinda's hair (lines 19-28) what is it compared with? What is the connection? How many ways is the connection suggested? (Idea here is to draw attention to the word destruction, then to conspired, then to labyrinths, slaves, chains, then to the idea of a trap or fishing line, and then to the way tresses, ensnare, beauty draws us with a single hair incorporate what has been suggested in the earlier words.)
3. Where do the sylphs turn up again? Why do they? How does Pope make them seem light and airy? Why does he? How are their jobs described now? (lines 91-100) What is the effect of their seriousness about their work? Of their names? Of the punishment Ariel threatens? (lines 122-136)

Class 12, continued

4. What is Ariel worried about? What are some of the awful things that could happen? Are they awful? Are they different kinds of things? Does Ariel think of them as different things? (lines 101-110) Why does Pope list them this way? Is he making fun of Ariel? Belinda? Women?

Canto XII.

1. What are the qualities of the world Belinda lives in? Does anything important happen there? (The structure is Hampton Court, the official center of government; great Anna is Queen Anne.) Try working through lines 1-18 for the activities suggested -- then adding lines 19-24 for the contrasts there -- then going on to Belinda's epic card game.

2. About the card game, ombre, perhaps the things to stress are that this is the field of battle Belinda chooses, combat on the velvet plain, and that the game is for three players, one bidding to be omber (l'hombre -- the man) and to take more tricks than the other two together take. Belinda bids against the two men, who are her opponents, but has to play chiefly against the Baron. From the cards named, she knows from the beginning that she can take four tricks of the nine that are possible, but she cannot be sure whether she can take the fifth trick that she has to take. The lines describe how the cards are played, and treat them all as if they were warriors on a great field of battle. At line 87 the Baron takes his fourth trick (he has won with diamonds before!) winning the Queen of Hearts with the Knave of Diamonds. This suggests the triumph of the Baron over Belinda -- the Knave over the Queen. But now the Baron plays hearts (it is the last card he has and he has to) and in that suit Belinda still has a winning card. The class will probably need to know that the King does outrank the Ace in this game (lines 95-96 make it clear, but it usually raises a question.) So Belinda gets the fifth trick she has to have and wins the game.

The game is a mock-epic battle and it is also woman against man. Belinda wins because the Baron has to play to her strong card for the last trick.

3. Pope makes his card-game very exact, so that it can be played out if you know the game. How does he make it carry suggestions of heroics too? Why does Belinda take it all so seriously? Is she challenging the Baron? Is he trying to conquer her?

Class 12, continued

4. In what other ways does Pope suggest a party going on? How does he make pouring cups of coffee seem a rich and important thing to do? How does he extend the scene so that it includes hints of a whole world around it? (crowned; the mill turns round; shining altars of Japan; the line "While China's earth receives the smoking tide"; the sylphs at work again; the parenthetical reference to the politicians at work over cups of coffee.)

5. But the triumph of the card game was only the first battle for Belinda. How do the sylphs try to help Belinda? Why do they fail? Why does the Baron succeed? Is any damage done? How is her distress described? (lines 155-160) Why? Are we supposed to sympathize with Belinda? with the Baron? or laugh at everybody?

Summary: The many questions are all possibilities, but they cannot all be used short of a week's discussion! A society is being satirized with a touch that is both light and deadly. The way of a world is described as if its preoccupations were heroic and epic, but when they are put in epic and heroic terms, they are seen to be frivolous instead, and so both petty and charming. Tone of class discussions should not be severe: the poem's tone is both light and serious.

Class 14 (Friday)

Work in Class

Pope's The Rape
of the Lock,
Cantos IV, V

Questions for discussion:

Canto IV.

1. Does the visit of Umbriel to the Cave of Spleen suggest any epic adventures? (Odysseus visiting the shades in Hades, perhaps: reference to Ulysses and the winds, line 82.) What does all this have to do with Belinda? (With her mood -- miserable rage.) Might explain that the Spleen is a word fashionable in the eighteenth century as a name for depression and for illness caused by depression or accompanying it -- at its worst it might be madness, at its least the blues. How is this illness suggested by the things described? Is there any connection between the things described and Belinda?
2. The winds of the furies rage (lines 91-93 ff.) and Thalestris suggests to Belinda some of the reasons for being angry. What are they? Are they serious? Is Belinda disgraced? Why? -- or, why does Thalestris think she is? How good is Sir Plume at defending Belinda? Why does Pope put him in?
3. Then the vial of sorrows is broken. Why does Pope describe Belinda's reactions in these elaborate ways? How many things is she regretting? How does she feel now about what happened in the morning? Why? Are we expected to be sorry for her? Are you sorry for her? Or is she just being silly?
4. How has Pope raised the whole incident to heroic proportions (the machinery, the attitudes, the comparisons)? Why has he? Do the proportions suggest that Belinda and the Baron are silly and funny? That their world is?

Canto V.

1. No one applauds Clarissa's speech. What questions is she asking? What is she suggesting Belinda should do? Does she have good sense on her side? (And is this the same Clarissa who gave the Baron the scissors?) Why does no one applaud?
2. How is the great battle connected with epic battles? What are the weapons of the ladies? (Notice the lineage of Belinda's bodkin -- like the lineage of the great swords of heroes.) How

Class 14, continued

serious is the war? (If the class knows Thurber's War Between Men and Women, might refer to it here to suggest the continuing comedy of this serious relationship!)

3. What happens to the lock anyway? Is its fate a happy one? What happens to Belinda? the Baron? Do the last lines suggest that Clarissa did have something worthwhile to say (even if perhaps she was being prudish in saying it as she did?) May want to point out that the contest between men and women is summed up in "And she who scorns a man, must die a maid" and the uselessness of trying to protect beauty in:

Curled or uncurled, since locks will turn to grey;
Since painted or unpainted, all shall fade

and then again in the last lines of the poem.

Summary: Today's discussion concentrates on the combination of lightness and seriousness in the tone of the poem. Any peace in the war between men and women (and in the conditions of social behavior generally) is shown to depend on the exercise of good humor and intelligence -- that is, the exercise of informed tolerance.

Suggestions for papers:

Prepared paper: Ask students to read carefully again the first twenty lines of Epistle to a Lady. Ask them then to discuss on the basis of their own experience (a) whether Pope's sentence "Most women have no characters at all" is true; or (b) whether the sentence, though true, is just as true of men.

Class paper on Epistle to a Lady: Give the class the first twenty lines as if there were a question on the AP exam with the following questions to answer:

1. What is meant by the word true in line 6?
2. Why does Pope use the words here and there in lines 7 and 8, and again in lines 9 and 10?
3. Much importance attaches to the word Pastora in understanding line 8. What connotations does it carry? How is it to be contrasted with Arcadia's countess in line 7?
4. What are the connotations that go with Magdalen's loose hair? with lifted eyes? What is meant by beautifully cry? Is the Fair one genuine or posing in lines 11-12?
5. What is meant by dress in smiles? Is she genuine or posing in lines 13-14?
6. Guess at a meaning for romantic in line 16.
7. With the help of lines 5-16, give a definition of characters in line 2.
8. How do lines 17-20 support the phrase paint it used in line 16?
9. How does the imagery of rainbow, air, cloud support the general idea of the characters of women?

Prepared paper on Epistle to Dr. Arbuthnot: Chaucer the author presents a character in CT named Chaucer, the pilgrim and narrator. Is Pope's use of a character named Pope, the poet, in his poem like Chaucer's use of a character named Chaucer?

(The Chaucer characterization is noted specifically in Class 19, first semester. Teacher might want to go back over this briefly. Also, if class prefers to write the paper on the Pope poem only, the Chaucer comparison can be dropped.)

Class 15 (Monday)

Work in ClassPope's Epistle
to a Lady

Questions for discussion:

1. What does Pope mean when he says that most women have no characters at all? Is characters used as we usually use it? How can you tell what he means by characters?
2. In lines 7-14, Pope suggests the various roles that a single fashionable woman might play at various times. Maynard Mack's notes on this poem in The Augustans (p. 400, Prentice-Hall) propose the following titles for these roles:

The Great Lady, line 7
 The Innocent Shepherdess, line 8
 The Knowing Matron, line 9
 The Beautiful Adulteress, line 10
 The Penitent Sinner, lines 11-12
 The Saint, lines 13-14

Notice the economy and balance in this arrangement. Economy: convinced pride, Pastora, her own good man, Leda with a Swan (note dependence on allusion here) Magdalen's loose hair (again dependence on allusion). Balance: a line apiece for first four, two lines for each of last; contrast in idea between one and two; between three and four; between five and six. Notice the words loaded against the woman: for example, pride, leering drest in smiles, simpering.

Notice the way in which all these lines prepare for lines 15-16. Loaded words make apt the word Folly; the last two roles prepare for sinner it or saint it. Do the words sinner it or saint it seem light or serious in tone? Why?

3. After having this discussion, would the class want to redefine characters?

Summary: The over-all aim is: (1) to suggest the need for close reading to understand the sense of what is said; (2) to suggest that a word (like characters) may best be understood in the light of the context rather than by some preconceived definition.

Class 17 (Wednesday)

Work in ClassPope's Epistle
to a Lady

Questions for discussion:

1. On the basis of lines 1-16, does the speaker seem to be amused at women, bitter at them, trying to reform them, tolerant of them? Can you tell yet?
2. What help do lines 17-20 give, if any, in determining the speaker's attitude toward women? What is the image suggested by colours, ground, dip? (painting). What is suggested by firm cloud? Why is the phrase before it fall added? What effect does the combination of the two phrases have? Does the statement in this line (19) parallel the one in line 20? Does the whole reinforce the general proposition that most women have no characters at all?
3. The rest of the poem is a series of illustrations of sudden changes in various types of women, winding up with a flattering compliment to the virtues of the lady addressed. Any one of the portraits is worth examining in detail, if there is time.

Summary: Over-all aim is to continue to stress the need for close reading and to suggest that tone (and/or attitude) is made up of individual words and images (thus pride, leering, simpering, etc. contribute to negative view of a woman, but sinner it, saint it seem light in tone, and this is reinforced by the delicacy of images in lines 17-20). Discussion concentrates on the special quality of Pope's poetry, too, rather than trying to "cover" the whole poem.

Class 19 (Friday)

Work in Class

Pope's Epistle
to Dr. Arbuth-
not, lines 1-214

Questions for discussion:

1. This is a poem about writers, mostly bad, and about the speaker's own career as a writer. It is in the form of a pretended conversation with Dr. Arbuthnot, in which Arbuthnot occasionally has a chance to speak (lines 75-78, 101-104) but it is mostly a monologue, an epistle, a letter.
2. Note the conversational tone of the opening, the flexibility in the handling of the meter, always within the pattern of the iambic pentameter couplet.
3. What is the effect of placing Bedlam (hospital for the insane) and Parnassus side by side (line 4)? What is the effect of let out? Is the line funny? Is the image in the next lines funny? Could one draw a cartoon from lines 5-6?
4. Why is there so much pressure put on Pope to read mss.? Do you think his description of the pursuit in lines 7-14 is factually accurate or exaggerated? Is the exaggeration true to his feeling the pressure?
5. What suggestions in lines 15-20 do the words bemused, maudlin, rhyming, pens, scrawls make about the quality of the work submitted to him?
6. Line 27 refers to Dr. Arbuthnot directly as Pope's physician. When he asks for advice (Drug or nostrum), he does not wait for a reply. Why? Does it indicate his excitement, his disturbance at his fate? Is the picture of Pope sitting with sad civility (line 37) a funny one, a self-pitying one, a conceited one?
7. What effect do we get from the dialogue inserted occasionally, lines 40-46 for instance? Why is the would-be writer so distressed at keeping his piece nine years and then reading it to see if it is any good? What is meant by soft zephyrs through the broken pane? Obliged by hunger? Writing for a living was just as hard if not harder then.
8. If there is time, skip to the picture of Joseph Addison given in lines 193-214.

Summary: Discussion continues concentration on tone. In these lines there are many funny things, perhaps funnier than in the poem about women. Yet the speaker is less tolerant, harsher, more serious. He is worried not so much by the bother of it all as by the lack of quality in the work being done and by the glut of inferior writing. The satirical effect is more urgent than in the two poems read earlier.

Class 20 (Monday)

Work in Class

Pope's Epistle to
Dr. Arbuthnot,
lines 215-end

Questions for discussion:

1. What are the standards by which Bufo judges the value of poetry? How does he treat poets? Is the speaker laughing? Does he hate Bufo? What was Dryden's opinion of Bufo? How did Bufo help Dryden? (by helping to pay for burying him after he had helped to starve him.)
2. What contribution have patrons like Bufo made to Pope? (taken a lot of dunces off his hands, left him Gay, one of the good ones.)
3. In lines 283-304, Pope gives a defense of his writing and criticizes people who misread it. What is it? (Those blameless will not be hurt by his satire, those who warrant it will be pilloried.) Is this a valid defense, do you think?
4. The picture of Sporus is one of Pope's most devastating. Consider some of the awful things said about Sporus. (Insectlike, dirty, tasteless, empty, impotent, venomous, half-man - half-woman). Can Pope's presentation be defended? Most people probably will say no, but the influence of Harvey at court, his essential corruptness, his talk of integrity and intelligence etc.... Note in lines 323-325, there is one of Pope's rare exceptions to the rhymed couplet -- he has three lines rhyming in a row: this, miss, antithesis. Dryden uses this device to give variety to his verse form quite often, Pope scarcely ever. Is there any greater emphasis achieved by use of the device at this point?
5. In lines 340-341, Pope gives a straightforward statement of his aim in writing satire. What does he mean by stooping to Truth? Can poetry work for Virtue's better end (line 342)? How?
6. How does Pope describe his own tolerance and lack of personal animus? (lines 368-381). Is he justified? Would it help to read a biography of Pope to answer this question? What virtues does Pope's father have? his mother? Is he proud of his parentage? Cite examples from his phrasing to support your position.

Summary: Once the general situation of the besieged poet is established, Pope moves to a consideration of some major failures in the world of letters and of cultural leadership in general. He complains of lack of honest critical opinion (Atticus), of the system of patronage which rewards flattery not value (Bufo), of corrupt intellectual influences (Sporus). In contrast to this is the portrait of himself as the honest talented self-achieving poet (the ideal rather than the factual is emphasized). The whole poem adds up to a condemnation of what is in the world of literature in comparison with what ought to or might be.

Class 22 (Wednesday)

Work in ClassGulliver's
Travels, Part
I (pp. 3-72)

Questions for discussion:

1. What are the characteristics of Gulliver's mind? (precision and accuracy, naivete, interest in his surroundings, ability to accept them largely in their own terms.)
2. What are the responses of the Lilliputians to Gulliver? (curiosity, fear.)
3. a. What are the ways of selecting people for office in Lilliputia?
b. What are the political problems in this nation as they are explained to Gulliver?
c. How does Gulliver help the Lilliputians solve their political problems? Why does he do so?
4. On page 46, Gulliver says of the Lilliputians: "They see with great exactness, but at no great distance." Is there any way in which this comment applies not merely literally but also metaphorically or symbolically?
5. What does the relationship between Lilliputia (small as it is) and Gulliver (big as he is) tell about each?

Summary: Gulliver as a character accepts pretty much what he finds without being terribly critical of it or astounded by it. Thus the idea of Lilliputians is made acceptable to us; thus also, the satirical intention of the author is revealed, for what Gulliver reports so faithfully and objectively keeps presenting itself to us as reflections (chiefly of politics) of the small-mindedness and stupidity of the world we know: the grand titles, the selection of ministers, the petty jealousies, the petty wars.

Class 24 (Friday)

Work in Class

GT, Part II
(pp. 75-148)

Questions for discussion:

1. When Gulliver discovers that he is like a Lilliputian among the Brobdingnagians, what effect does it have on him? Is his understanding broadened? What dangers does he encounter?
2. Is our view of the Brobdingnagians different because we have read about the Lilliputians? Do the Brobdingnagians have any vices?
3. The King of Brobdingnag seems more interested in knowledge than political action. We learn more about Gulliver's nation than we did in Lilliputia. Why is this? What is the tone of Gulliver's account of his nation? Are the last words of the King (p. 128) what Gulliver would expect to hear? are they what we would expect to hear? Explain. What is Gulliver's view of the learning of the people? Is it justified? Explain.
4. In what circumstances does Gulliver appear cowardly and weak? How does his littleness handicap him? How does he leave Brobdingnag? Is his attitude toward his family and nation the same when he gets back home?

Summary: The reversal of the situation (of largeness and smallness) is a continuation of the same device; but the effect is different. Gulliver is now the character who is wrapped up in his little vanities and loyalties; the stupidities and blindness of his own countrymen are made clear in his defense of them. The Brobdingnagians, though they have their limitations, are larger than life, more generous, more sensible than Gulliver and his nation. The King's indictment reflects the attitude toward man to which we also are inexorably drawn, given this view of man's "progress." When Gulliver returns to his home, the only effect of his second voyage seems to be that sizes have so changed that he cannot immediately get used to them; otherwise he is as naive an Englishman as ever.

Class 25 (Monday)

Work in ClassGT, Part III
(pp. 151-222)

Questions for discussion:

1. Compare the sea-voyage and the events leading up to the arrival at Laputa with the sea voyages leading up to the arrival at Lilliput and Brobdingnag. Is there evidence here of men's inhumanity in addition to nature's power?
2. How do the Laputians differ from the Brobdingnagians in their ideas about knowledge? What is characteristic of their clothes? of their houses? What are their worries? Do the Laputians or the Brobdingnagians seem more educated, as you understand the term? Why?
3. What are some of the wonderful projects under way at the Academy of Lagado? Are any of the things Swift is making fun of subjects for satire today (at least in some sense)?
4. What does Gulliver learn about the history of man from summoning up the people from the past? How do previous ages compare with his own?
5. What does Gulliver imagine would be gained by being able to live forever? What does the experience learned from the lives of the struldbrugs teach him? Explain.

Summary: The third book forms a series of commentaries on the ambitions and aspirations of man and on his intellectual limitations. Its method differs from those of Books I and II in being brightly and unpretendingly critical, even while it attempts to maintain the naivete of Gulliver

Class 27 (Wednesday)

Work in ClassGT, Part IV
(pp. 225-310)

Questions for discussion:

1. In the sea-voyage in Part IV, does the cruelty of man increase?
2. What are the characteristics of the Yahoos?
3. How are the Houyhnhnms superior to the Yahoos? Be explicit.
4. Is Gulliver closer to being a Houyhnhnm or a Yahoo?
5. What details of Gulliver's own nation and his own life shock his Houyhnhnm master and why? What professions suffer from Gulliver's account?
6. What are the customs and laws of the Houyhnhnms?
7. What is Gulliver's behavior on his return home? Does it reflect on the quality of the life of the Houyhnhnms at all? Does he show charity?

Summary: This book depicts Swift's harshest evaluation of man. The essential inhumanity of the Yahoos and the calm reasoning of the Houyhnhnms form the basis of his attack. The Utopian vision of Houyhnhnm society raises questions about whether a world like this would seem to Swift (or to us) either feasible or desirable. An added complication is provided by Gulliver's behavior when he gets back home. The strong influence of the Houyhnhnms is reflected in his scornful behavior at home; but many critics have questioned the "new" Gulliver and whether Swift intended him to be an admirable figure.

Class 29 (Friday)

Work in Class

GT, analysis of
passage on p. 128

Questions for discussion:

1. Is the King gentle with Grildrig? sympathetic toward him? critical of him? Does the King's feeling for Grildrig modify what the King says?
2. Does the King's feeling for Grildrig have any effect on us as readers? What qualities in the King does it suggest? Does it increase the effect of the King's criticism of Grildrig's "panegyric"?
3. Is the King careful in choosing his words? Has there been any basis in Gulliver's description of his nation for the words "ignorance, idleness, and vice"? Has Gulliver used the words? Or any like them?
4. Is the King careful in making up his mind? What makes you believe this? (His long examination of Gulliver, careful questions, careful notes, judgment not expressed until now.)
5. How does the King's language suggest that he has a strong and clear idea of morals which he believes right? (Might discuss especially the assignment of particular virtues to particular positions -- priests - piety or learning; soldiers - conduct or valor; judges - integrity; and so forth)
6. Why does the King use the words wringed and extorted? Do they describe Gulliver's way of answering questions or the King's way of asking them? Do you believe that Gulliver is not being frank in all he says to the King? Why? What effect does this have on us as readers? Does it make the King's judgment more or less meaningful?
7. Has the whole passage prepared for the King's judgment in the last sentence? Explain. Is there a difference between being prepared to accept the judgment and being willing to accept it? Are you as a reader either prepared or willing?

Summary: The effects of prose depend on the same management of the possibilities of language which poetry uses. Deliberately careful and extended examination of a passage (from time to time) helps to demonstrate that effects are prepared for and also helps some to become more aware of them. Here the characterizations of the King and of Gulliver are used to enforce Swift's critical judgment of his own society. Instructor might remind the class of the way Marquand uses his narrator Willing's assumptions to criticize Boston society. If class did the paper on a close analysis of a Marquand passage, further comparisons of technique may be possible.

Suggestions for papers:

Paper using one or more of the devices of satire (prepared): try a satire of a twentieth-century custom or belief or way of behaving (possibilities: a current political question; going steady; getting ahead; value of an AP class) using some of the devices of Marquand or Pope or Swift.

Paper on the structure of a passage (prepared): Ask students to read carefully again the last paragraph on page 128 of Gulliver's Travels. Then ask them to discuss whether either Gulliver or the King appears to be the victim of "narrow principles and short views." (Phrase appears on page 131.) [This paper may either supplement or take the place of the discussion suggested for Class 29, which considers the same passage.]

Paper on the structure of a passage (class): Same topic as that above may be used as a class theme, especially if the class discussion is planned or has taken place. Or choose another passage for the same kind of close analysis.

Unit VI: Introduction to Poetry (continued)

This unit draws its material mainly from the nineteenth century, although there are a few twentieth century poems. Much of it is simply going over again the different ways of reading and talking about a poem. In this sense, it is pure review of poetry analysis, one which teachers have found extremely useful in reinforcing Unit II. But the unit presents a new body of material dealing with subject matter of the Romantic and Victorian periods and hence suggesting to the reader the range and complexity of poetry in general.

Note on papers suggested for this poetry unit.

Teachers using these materials have felt that when a day's assignment is as short as a poem or two, and those poems are then closely read in class, some further assignment may be needed to keep the attention of all the students. That is why there are so many suggested papers on poems. Experience with the additional assigned papers has been that these do serve to keep the students working on the poetry assignments, and do help to show that much attention can profitably be given to a poem -- and how to give it.

But the teacher's own time has to be protected. What is accomplished in the papers can be used as a basis for comparison with other poems, a way of increasing the scope of discussion. Some teachers have assigned the papers and made only casual or supplementary use of them in class. They have not graded or returned them, or have graded and returned only selected papers or selected sets of papers. Other teachers have combined these assignments with what they are doing in composition so that the discussions through the week have been on both what the poems are about and how one verbalizes his understanding of what they are about. This method is to be recommended, but only if the class can take that much discussion of poetry.

Class 30 (Monday)

AssignmentWork in Class

B & W, 147-148 (write
paper described below)
B & W, 382-383

B & W, 88-91

Pound, In a Station of the Metro
Frost, Dust of Snow

Paper to be written on Blake's The Sunflower, B & W, p. 147: Explain what the speaker's tone is in the words Ah, Sunflower (the first two words of the poem). To do this adequately, consider: a. that there is no main verb in the poem and why; b. why weary and countest; c. why seeking; d. why the youth and the virgin and what they have to do with the sunflower; e. any other words or meanings that are relevant to the original explanation.

Questions for discussion:

1. What is the effect of the word apparition? Does it tell us something about the faces? (Ghostlike, unreal) Does it tell us something about the observer's view of the faces? (Some faces are distinctive in the crowd to him; he does not know whether the distinctiveness is in their unreality as opposed to the reality of the crowd, or whether they are the reality and the crowd is unreal.) Does the second line help to provide an answer? (Petals are concrete, beautiful in connotation, wet, black bough leaves undescribed the tree; our eye is taken to petals.)
2. To what extent do the answers to the questions in 1. provide "the leap of the imagination" B & W talk about on p. 89?
3. Does the connection of apparition and petals suggest the experience and emotion which the poet says elsewhere was the origin of the two lines? Is the title necessary? (Can two lines be long enough to be a poem? Are these two lines enough?)
4. Pound describes the origin of his poem. Is the poem meaningless unless that origin is known? Is it only when that origin is known that the poem is more descriptive than either of the versions suggested by the editors?

Summary: Point here is mostly contained in B & W's discussion. The poem is very slight, but a good example of a fragment of description which catches a glimpse of something suddenly seen, and conveys (without

Class 30, continued

explicitly saying so) a sense of beauty and of surprise. Because the poem is so brief, it may raise all over again the question of how a reader knows what the poet is saying: is there enough here to convey what Pound elsewhere says he wanted to describe? if so, what is it? if not, what is missing?

1. How important is dust of snow to the change of mood Frost is talking about? Would the effect be the same if the crow were any other bird? Does the tree have to be a hemlock?
2. What are the likenesses between these two poems? the unlikenesses?

Summary: There may be another possibility here of getting at how we know what the poet means. The teacher might suggest likenesses in the sudden moment of surprise, vision, shift of feeling resulting from it -- all this caught in the explicit terms of description. Both poems (by chance) are using black and white: white petal on black bough, white faces in dark passage; black crow, dark hemlock, white snow -- and snow a dust, normally dark, here white. Surprise of the equation of out-of-doors freshness with dark underground; surprise that whiteness comes from blackness but here can be called dust.)

As to unlikenesses: in second stanza, Frost makes explicit what Pound prefers to leave unsaid -- his feeling which motivates the poem.

Class 32 (Wednesday)

Work in Class

B & W, 382-383

Blake, The Sunflower (paper handed in)
 Blake, London

Questions for discussion on London:

1. The students should try to find the answers to the questions B & W ask (pp. 382-383) as part of their homework. Many of these questions will contribute substantially to the understanding of the poem.
2. Notice that this poem (like Frost's Dust of Snow) has verbs which complete the statement, making this poem different from either Pound's poem or Blake's Sunflower. Notice, however, that the verbs (wander, mark, hear) differ from Frost's verbs in that these verbs seem neutral. It is not through them that we learn how the speaker feels. In Frost's poem, the speaker tells us how the experience has changed him. What is the effect of this difference?
3. Is the chimney-sweeper a victim of the church, as the speaker presents it? The soldier a victim of the palace? The harlot a victim of marriage customs? Does each of them strike back? Which of the three is most effective in striking back? How does the term mind-forged manacles apply to the three cases?
4. What is the speaker's attitude toward London?

Summary: The statement of the poem is made by generalization and example. The first two stanzas are generalized statements, with the point of each stanza coming in the fourth line of that stanza. Particularly is this true for the second stanza, which uses three lines of repeated phrasing to build to the powerful mind-forged manacles. This is then followed by two stanzas which give three illustrations of the general statement: the chimney-sweeper, the soldier, the harlot. The structure suggests that the emotion may be communicated more effectively through the last two stanzas than the first.

<u>Class 33 (Friday)</u>	<u>Assignment</u>	<u>Work in Class</u>
	B & W, 109-111; B & W, 111-112. (Write paper described below.)	B & W, 412-417

Paper to be written on Wordsworth's Composed upon Westminster Bridge: Discuss B & W's statement: "Try to determine why the poem is successful. The following questions may be helpful in this enterprise." Perhaps the first sentence might be changed to: Try to determine whether the poem is successful or not, and why.

Coleridge, Kubla Khan

Questions for discussion:

1. Consider the comment in B & W and then the questions on p. 417.
2. Notice that this poem differs from the poems we have read by seeking an unusual scene (far out?) in contrast to the ordinary or commonplace objects (sunflower, London, snow, subway) of the others. This observation leads to two further questions. One is: how does Coleridge aim at creating this unusual scene? The other is: why does he try it?
3. How?
 - a. strange words in sound and in meaning:
Xanadu, Kubla Khan, Alph, Abyssinian maid, Mount Abora
 - b. terms that go with the supernatural:
sacred, holy, enchanted, haunted, demon-lover, miracle
 - c. unusual natural words and events:
caverns measureless, sunless sea, incense-bearing tree,
lifeless ocean, sunny pleasure-dome with caves of ice
 - d. the far-out scene is made even more so by being related to the mind in the last 18 lines (as B & W describe).
 - e. effect of fright gained by combining the demonic and the paradisial
4. Why? It is clear that Coleridge is trying to create something out of his own consciousness, to use the mixture of natural and supernatural images to get at a kind of dream or state of mind which he has had.

Summary: Point is that the words and external images are used to illuminate a condition of mind rather than show attitude or response to something external as is true with the other poems we have just read.

Note: If paper topic suggested above is not used for that purpose, it could profitably be discussed in class for a full period.

Class 34 (Monday)

Work in Class

B & W, 109-112

Keats, To AutumnWordsworth, Composed upon Westminster Bridge

Questions for discussion:

1. Use B & W questions about Keats's poem. To continue concentration on diction, might work especially on 7: should the poem be admired for "precise and suggestive diction"? Does its sense-impression (sight and sound) depend on precision or on quantity? Are the references exact, or are there simply a lot of them?
2. Contrast the number of explicit descriptive details in the Keats poem and in Wordsworth's. Is it true that Wordsworth's are mostly generalizing details? Is the first line specific? Is A sight so touching in its majesty? Is The beauty of the morning? What specific details are there in the lines that follow? Is there a sense of exact description: If so, what creates it? If not, is the poem vague?
3. How important is the spectator's feeling of surprise? How do you know it is there? (B & W questions trace describing city in terms of natural beauty: is this what the spectator is so surprised about? Why? Has he just seen that the city is alive? Why should this surprise him?)

Summary: The poems have a good deal in common. Both are descriptive, conveying what is seen (or heard) and the feelings associated with these impressions. Neither is primarily interested in generalizing beyond the impact of these impressions -- the truth of the scenes stands for itself and not especially for anything it implies. There is a difference in implied generalization (perhaps a topic for discussion): Keats's "this autumn" is any autumn, the qualities of autumn; is Wordsworth's "this city at this moment" any city at such a moment? Might discuss too the way the method of the poems differs: Keats accumulates particular details, all of them together creating the scene and its feeling, though the feeling is most explicitly stated in the last stanza; Wordsworth keeps the feeling always foremost, stays with one dominant image (the city as a living natural beauty), holds strongly felt emotion just under control until the last lines, when he intensifies tone to exclamation.

Class 36 (Wednesday)

Work in Class

B & W, 431-433

Note on the two Keats poems: It is better to do one of these poems thoroughly (even if it takes two or three days) than it is to try to rush over things in order to cover both of them. Discussion is included here for both in the hope that extra days will appear somewhere.

Keats, Ode on a Grecian Urn

Questions for discussion:

1. Class might concentrate at first on the scenes portrayed on the urn and the ways they are conveyed by the poem. For instance, in first stanza: why sylvan? flowery? leaf-fringed? What is Tempe? What is Arcady? (Tempe - a valley between Mts. Olympus and Ossa, sacred to Apollo (see ACD). Arcady - idealized mountain pastoral world, dream of shepherds' simple, perfect life.) What world is the poem evoking? How specific is it so far? What is the importance of the word haunts?
2. What scenes are suggested by the generalized references of lines 7-10? What does the urn look like? Judging from lines 7-10? Judging from lines 1-4? What does "foster child of silence and slow time" mean? What does either silence or time have to do with the scenes of lines 7-10?
3. Can the paradox of lines 11-12 be justified? (How can unheard melodies be sweeter than heard?) What does the paradox mean for the youth (lines 15-16), the lover (lines 17-20)? Is it good that "thou canst not leave thy song"? that "nor ever can those trees be bare"? Is it good that the lover cannot kiss? that the beloved cannot fade?
4. Discuss third stanza. Is its repetition of happy a weakness in the poem? What does the stanza add to what had already been said about the melodist, the lover? Does it intensify a feeling already suggested? Or does it weaken it by insisting on it?
5. Discussion might now turn to the contrast between ideal life and actual life. How is this suggested in the details discussed in stanzas two and three? How is it suggested in stanza four? What is the importance of the "little town"? Is it present on the urn? Is it important to the meaning of the urn? What part does it play in the contrast between the ideal and the real?

Class 36, continued

6. Does the poem make the scenes on the urn seem lifeless and cold? (See B & W question 3.) If so, how? (Then perhaps move on to B & W question 4.)

7. How can the "Cold Pastoral" be a "friend to man"? (line 45, line 48). What is added by the reference to old age? the reference to "other woe than ours"? the reference to "Thou shalt remain"?

Summary: Poem suggests an abstract question (the difference between what we hope for and dream about and what we have) by means of the image of the urn. The beauty of the urn is an ideal; the beauty of the scenes decorating the urn is the moment of heightened living and joy. These are caught and held by art, and the poem catches them too, in its words. But the poem poses a puzzle: this is an ideal we cannot bring into being except in art; in any other form it will fade and change. Is beauty achieved this way a "friend to man" or is it cold, unrealizable, a delusion? Does its sight leave us only with the knowledge that we live with age and woe? Or is it an image of the truth we try to reach?

Class 38 (Friday)

Work in Class

B & W, 424-431

Keats, Ode to a Nightingale

Questions for discussion:

1. What is the "drowsy numbness"? Where does it come from? How specific is the first stanza in setting a scene? in suggesting a mood? What contrasts are suggested between the world of the nightingale and the world of the speaker? How are they suggested?
2. How is the idea of "ease" continued in the second stanza? Is there still a contrast between the two worlds?
3. Do the images of the poem suggest that the speaker really wants to be part of the world of the nightingale? If so, how?

Or:

1. How is the story of Ruth relevant to the contrast between the world of the nightingale and the world of the speaker? Could the theme of this poem be described as homesickness?
2. Is the tone of the poem melancholy? Do images and tone suggest that the speaker enjoys being alive? Does anything suggest the speaker has been "half in love with easeful Death"? (line 52) What effect does the song of the nightingale have on this feeling?
3. What is the shift in tone in the last stanza? How does the repetition of forlorn play a part in this?
4. Does the poem answer the questions of the last two lines? Are they suitable as a conclusion?

Summary: First set of three questions concentrates on images and the way they create the tone of this poem. B & W questions 1, 2, 4 are also helpful on this subject. Second set of questions concentrates on the way images and tone together convey the theme of the poem.

The discussion of this poem in B & W is very full. Students should be asked to read it with care, but they should be sure to read the poem itself first. The B & W comments will then be helpful as suggested answers to questions they may have raised for themselves and as a source of new questions and insights about the poem. But B & W discussion is a first word, not the last word.

Class 39 (Monday)

Work in Class

B & W, 59-62

Tennyson, Ulysses

Questions for discussion:

Note questions in Brooks & Warren, 61-62.

1. What details tell of the life Ulysses is leading? What attitudes does he indicate by still hearth, barren crags, Matched with an aged wife? by the words mete and dole? Unequal laws (Why are they unequal?) savage race?
2. Who is Ulysses talking to? What differences are there between the first 43 lines of the poem and the rest of the poem (see B & W, question 4, on this)?
3. What specific references to his past life does Ulysses make? What general references? How does he feel about his fame? Why does he say I am become a name? What does this Ulysses have in common with Homer's Odysseus? Do you need to have read the Odyssey to read the poem?
4. What words tell of Ulysses' feeling for Telemachus? Do slow prudence, soft degrees, most blameless, common duties, decent show Ulysses' sympathy with his son? Approval of him? What is the effect of He works his work, I mine? What is his work, what is mine?
5. What plans has Ulysses? What reasons does he offer for them? What is the meaning to him of that untraveled world? Why does he want to follow knowledge like a sinking star?

Summary: The poem is a dramatic monologue; it has one speaker whose own words explain his situation and character. Qualities become clear from what Ulysses says -- his intelligence, courage, boredom, sense of not belonging, pride in his past, and reputation, his feeling that they are past, his wish to continue his life, his feeling that he is growing weaker. The situation is not one described by Homer. Reader does not have to know the Odyssey to understand Ulysses, but knowledge helps because of implied contrasts in feeling for Penelope, Telemachus, Ithaca (note only Telemachus named). Note also that there are other named references to the great deeds -- Troy, Achilles; these help to give a sense of the great past. But Tennyson is creating this Ulysses.

Class 39, continued

6. The speaker in a dramatic monologue may reveal qualities other than those he intends to reveal. Does Ulysses? What picture of himself does he want to give? Does he give it successfully? Does he feel sorry for himself? Is he running away from responsibilities? Excusing boredom and fear of old age? Or is he continuing a career he has always followed and will follow to the end?

7. How does Ulysses show desire to hold on to life? (see esp. lines 19 ff.) He says that he is old. Does he really think so? Why does he say The Long day wanes: the slow moon climbs: the deep Moans round with many voices? Why does he say 'Tis not too late to seek a newer world?

8. The poem creates a speaker with feelings about himself and his situation. Why choose Ulysses? In what ways is Ulysses suitable to talk about man's desire to explore the unknown? Why choose Ulysses as an old man? Is longing for experience and for knowledge the true theme of the poem?

9. To whom are the last six lines of the poem addressed? Does Ulysses' desire for action and knowledge justify them? Or are they speech-making? Is he persuading his followers or himself?

Summary: The speaker is justifying his position, explaining what he is going to do, heartening his followers, and persuading himself too. By choosing Ulysses as his speaker, Tennyson gets a figure with known great qualities, reputation; choice of character provides chance of universality, importance. Poem concentrates on certain qualities: desire for knowledge, desire to go on living, increasing sense of age and not belonging. Poem suggests desire for knowledge, for action as a protection against the fear of death -- suggests this by letting us listen to what Ulysses has to say. Stress the role of dramatic situation and the importance of keeping distinction between speaker in the poem and the poet.

Class 41 (Wednesday)AssignmentWork in Class

B & W, 190-194

B & W, 373-375

B & W, 548-549 (write
paper described on
next page)Arnold, Dover BeachQuestions for discussion:

1. How do the details of the scene of the poem convey feeling? Does it matter, for instance, that the speaker stands indoors and looks out? that it is night? that it is moonlight? that he calls someone to come and look out with him? that there is only one speaker -- no one answers?
2. Which words or lines tell of what the speaker sees as he looks out? Which tell of what he hears? What is emphasized in what is seen? What is emphasized in what is heard? What are the qualities of beauty in the scene? What contrasts are there between sight and sound?
3. Which lines or words echo the sounds of the sea? Is this effect important in the poem? Why does the speaker call the sound "the eternal note of sadness"? Why does he speak of Sophocles?
4. What likenesses does the speaker see between the ocean scene and the "Sea of Faith"? What words convey the melancholy he feels? Are they suitable to the sea-description? Do they fit in sound?
5. Has the speaker justified the solution he asks for? In what ways is it convincing? Are there ways in which it is not? Why does he speak of a battle? Is it a suitable image for the world he describes? Does the battle image for the world help to make his solution seem real or important?

Summary: Poem uses description of a scene to convey a sense of quiet, emptiness, loneliness (the still, moonlit land; the empty, moonlit sea with its repeating sound; the dragging down and putting back of water and pebbles an endless, irresistible activity, without human meaning). The speaker connects the feeling aroused by the scene described to a specific cause for that feeling: melancholy at loss of religious faith. The connection is arbitrarily made -- the speaker simply assigns it -- but the image lives because the emotional likenesses are real, and because the sound of the language powerfully reinforces the connection.

Class 41, continued

The solution suggested (lines 29 ff.) is arbitrary too. The speaker cries out, "O love, let us be true to one another." Two people are looking at the scene together, and that detail in the poem suggests that the solution might be real. But the power of the two images (the sea, the battle) and the monologue form of the poem suggest that the solution is shaky.

The shift to the battle image is sudden. The last lines turn from the sea back to the whole scene and then offer a series of assertions about the speaker's world. The emotion of the assertions has been prepared for by the emotion assigned to the description of the sea. Emotion, therefore, provides the connection between the two images, for the battle image presents as another scene the lack of joy, of love, of light, of certitude, of peace, of help for pain -- what the speaker feels is the meaningless "alarms of struggle and flight."

Paper to be written on Housman's "To an Athlete Dying Young" -- B & W, 548-549: Discuss the speaker's attitude toward the dead athlete. (Does he admire him, does he wish to sneer at him and his achievement, does he think he is lucky or unlucky?) Whatever position you take is not as important as the analysis you make to support that position. Perhaps these questions will help to think through the poem:

1. What does shoulder-high mean in the first stanza? In the second? What does the repetition do for the poem?
2. What is the significance of laurel? Does it belong to the living or the dead? Why? Why is the athlete called a smart lad?
3. What is the argument of the poem? Is it consoling? Bitter? Ironic? For instance, "Silence sounds no worse than cheers." Why no worse? What cheers are meant?
4. Trace the ways the poet uses the idea of a race through the poem: does it occur in every stanza? Is the race referred to the same one every time?
5. In the final stanza, what is meant by strengthless dead? Why do they flock to gaze? Why is the garland unwithered? Why is it briefer than a girl's? How do the details in the last stanza help to create the tone of the whole poem?

Class 43 (Friday)

AssignmentWork in Class

B & W, 504-505,
164-166 (Write paper
described below)

B & W, 361-362

Paper to be written on Yeats, After Long Silence: The poem speaks of lovers who are old. Are there details in the poem which make you believe in their age? Are there similar details to make you believe that they were beautiful once? Are there details to make you believe they are wise now? Taking into account your answers to these questions, explain how the speaker has made you believe that what he says is true.

Hopkins, Thou Art Indeed Just, Lord

Questions for discussion:

1. Maybe there are some Latinists in class: but probably better to point out that the first four lines of the poem translate the Latin -- it is from Jeremiah 12:1.
2. What question does the speaker ask? Does he think he has any right to ask it? Does he suggest any reason for saying that his Lord is just? Does the fact that he says so suggest the tone he is taking? How would you characterize the tone? (Angry? Exhausted? Mystified? Hopeless?)
3. Why does the speaker speak of God as his friend? What suggests that God might be his enemy? What makes him think that God isn't his enemy? Do lines 5-9 (to end of sentence) repeat the argument of lines 1-4? What do they add to it? (Make more particular, both for the I and for the sinners' ways; by doing this they draw the problem closer home and intensify the statement of emotion.)
4. How do the remaining lines state the argument again? What are the differences between the things of the natural world (banks, brakes, chervil, wind, birds) and the I? How do these differences sum up the case against (or question to) God again? Why is the I time's eunuch? Why has emotion intensified in these lines? (or, has it intensified? again--the particularizing, and here the swift piling of one rich lively image on another, contrasted with the negatives for the I.) Does the last line suggest any answer to the question posed in the first lines? Does it suggest a new tone?

Summary: Because it is a prayer, the poem suggests that the speaker goes on believing in the goodness and mastery of the God he addresses. O thou lord of life suggests belief in continuing creativeness and sustaining strength. The plant image for the speaker suggests that he may have his place in the natural world which is described as so thriving -- could have, anyway, if God wished.

If the class seems to like the poem and respond to it, might tell them that it is one of a group known as Hopkins' "terrible sonnets" and ask what the word terrible means there.

Unit VII: The Novel

The Late George Apley, though it is placed in Unit V, is a novel and has served as an introduction to this unit. The pair of novels chosen provide many interesting and useful comparisons and contrast. The development of Stephen Dedalus in A Portrait of the Artist is presented in the third person, the method showing the growing awareness and knowledge of its hero. This developing consciousness leads Stephen to feel the need to be independent, to escape from the shackles of his world; at the end of the novel, he is free and ready to fulfill his vocation as artist. In Crime and Punishment, Raskolnikov seeks independence, superiority, freedom from all moral restraints but, as he is presented by Dostoevski, he finds the pursuit of these goals fruitless and in fact impossible with kinship with humanity. Crime and Punishment is more conventionally narrated; this makes for easier reading but loose structure.

Suggestions for papers:

For a prepared paper: Consider the "heroic" act performed by Stephen in complaining to the Rector about the injustice done him, and the admiration of his fellow students. Discuss whether this heroism is borne out in the rest of the novel.

For a prepared paper: What elements of character and temperament do we see in Stephen in the first three chapters which make his choice of "vocation" seem inevitable?

For a class paper: How important is Stephen's family to him? (or: to his development as an artist?)

For a class paper: Does Stephen love his family? Discuss.

Class 44 (Monday)

Work in ClassPortrait, Ch. 1

Questions for discussion:

1. The style and the subject matter of the first two pages suggest what age approximately? What colors are used? In what way do "apologies" and "pull out his eyes" sound a theme sounded later in the chapter?
2. In the first section devoted to Stephen's experiences at school, how is his awareness of color and words given emphasis? What is Stephen's standing in class? What is his first experience with injustice? What is his first experience with illness?
3. Who are the characters in the Christmas dinner scene? What is the argument about? What is Stephen's position and attitude toward Parnell? toward the church? toward the members of his family engaged in the argument?
4. Back at school, what other events occur which suggest confusion about justice or injustice? the expelled boys? (none of them even know what the crime is) the pandying Stephen receives? the daring visit to the rector? the moment of triumph with the boys?

Summary: The four sections of chapter one are instances of the child's initiation into moral issues and problems. At the same time, the character and quality of Stephen are developed. We see the sensitivity, the observation, the independence, the strong will.

Class 46 (Wednesday)

Work in Class

Portrait, Ch. 2

Questions for discussion:

1. What romantic images and stories does Stephen carry with him at this age? (The Count of Monte Cristo, the beautiful Mabel Hunter, the girl on the tram steps.)
2. What evidence do we have of the deterioration of Stephen's family? age (Uncle Charles)? economic position (many moves, father's blustering, declining neighborhoods)? What evidence do we have of Stephen's isolation from his family?
3. How do these facts of alienation affect the growing boy? What evidence do we have of Stephen's intellectual development? His increasing intellectual independence? His sexual awareness?

Summary: This chapter clearly puts forth the struggle between a romantic image of the world and a growing awareness of the ugliness of his life (as Stephen feels it to be) both within and without.

Class 48 (Friday)

Work in ClassPortrait, Ch. 3

Questions for discussion:

1. What effect does Stephen's fall have on his other appetites and on his senses?
2. What effect does the retreat have upon Stephen? How seriously does he take his religion?
3. Is the strength of his feeling of happiness at the end of this chapter as strong as the strength of his feeling of desire at the end of the last, or as strong as the strength of the feeling of triumph at Clongowes?

Summary: This chapter suggests the depth of Stephen's religious feeling, strong enough here to overcome the early awareness of discrepancies between theory and practice of religion and discrepancies between sensual desire and romantic images of love and heroism. The religious feeling even at its strongest emphasizes his isolation from and independence of others.

Class 49 (Monday)

Work in Class

Portrait, Ch. 4

Questions for discussion:

1. What kind of life does Stephen lead at the beginning of this chapter? Has he amended his life? How?
2. What qualifications does Stephen have for the priesthood? Why does the priest choose him to speak to about it? Why does Stephen refuse?
3. How does Stephen come to realize his true vocation? What qualities present in him from the beginning lead him to his choice?

Summary: This chapter presents alternatives in vocations and suggests the terms which determine Stephen's choice: on the one hand, there are the rigors, restraint, control of his self-imposed religious discipline which he sees projected in the lives of the priests he knows; on the other hand, there are the appeal of the senses, the fall into experience, the seeking of the ideal image, the genuine love for words which transfer themselves to the life of the artist.

Class 51 (Wednesday)

Work in ClassPortrait, Ch. 5

Questions for discussion:

1. What does Stephen's conversation with Davin concern itself with? What is meant by "the sorrowful legend" of Ireland? What does Stephen's conversation with MacCann concern itself with? What does Stephen's conversation with Lynch concern itself with? In all of these confrontations, what is revealed of Stephen's character by the positions he takes?
2. What is the reader's impression of the Dean of Studies, of Temple, of Stephen's home life? Consider the difference between the internal abstractions with which Stephen is coping and the external realities with which he is coping. Which matters more to him?
3. In the creation of the poem, is the contrast between the ecstatic abstraction and the coarse reality sharpened even further? Does the writing of the poem fulfill to any extent the high ambition of assuming the artist's role?
4. To what extent does Chapter V show Stephen as "artist" and to what extent does it show him as "young man"?

Summary: In the final chapter of this book, Stephen is trying to work out positions which will be true to what he believes as an artist and as a man. At the same time, Joyce makes clear that the boy who is living in his abstractions is also living in a mundane and unaware world which he only partially realizes. The young man is full of ambition, longing, dedication to "forge the uncreated conscience" of his race, but there is little sign either that it is wanted or that he will be able to do it. The hope and longing are part of the portrait of the artist and of the portrait of the young man.

Suggestions for papers:

For a prepared paper: Consider the generous actions performed by Raskolnikov at various times during the novel. Discuss whether these generous actions are an essential part of his character.

For a prepared paper: Do any elements in Raskolnikov's character, temperament, and background make the murders he commits seem inevitable?

For either a class or prepared paper: Does the presence and character of Svidrigailov help us to understand Raskolnikov's character?

For either a class or prepared paper: Do Raskolnikov's dreams add to our knowledge and/or understanding of him? Discuss.

For a class paper: How important is Raskolnikov's family to him (or to his development as a human being)?

Class 53 (Friday)

Work in Class

Crime and
Punishment, to
p. 65 (Part I
through Ch. 5)

Questions for discussion:

1. What are Raskolnikov's physical surroundings? Why does he live like that?
2. How is Raskolnikov characterized by his behavior toward Marmeladov's family, toward the drunken girl on the boulevard, by the subject matter of his dream and his reaction to it?
3. "Do you understand what it means when you have absolutely nowhere to turn?" (p. 47) How does the question suit Marmeladov's situation? Do you sympathize? How does the question suit Raskolnikov's situation? Do you sympathize? Why or why not?
4. In what respects is Raskolnikov's dream about the mare-beaten-to-death like his fearful plan to murder the pawnbroker? In what respects is it different?
5. Is Raskolnikov at the beginning of this novel at all like Stephen Dedalus at the end of A Portrait? Discuss likenesses and unlikenesses.

Summary: The primary point of focus here is the character of Raskolnikov before he commits his crime, emphasizing (1) the general misery of the world around him -- mother and sister, Marmeladov family, his room, the tavern, the girl on the boulevard; (2) his divided nature -- the ruthless intellectualizing vs. the generous impulses and shocked humanitarianism; and (3) the circumstances or needs which drive him toward the murders -- the feeling of inevitability, the attitude of honor toward his family, his having nowhere to turn, his divided nature.

Class 54 (Monday)

Work in Class

C & P, pp. 66-
135 (to Part II,
end of Ch. 3)

Questions for discussion:

1. To what extent are the events leading up to the killing of the pawnbroker within Raskolnikov's control or predictable? How much of his actions is attributable to intellect in action, to impulse, to passive or emotional response?
2. What steps does Raskolnikov take after the murder to conceal the evidence against him? Is it reasonable action? Why does he go to the police station? Is his behavior reasonable?
3. How do Nastasya and Razumihin account for Raskolnikov's behavior? To what extent are they correct?

Summary: In this section we see Raskolnikov carrying out his intention to murder the pawnbroker; his thought and his calm are shattered by the terror and the awfulness of the act, his ~~emotions~~ and impulses completely dominate his behavior, and chance and improvisation help him to accomplish the act which his mind was supposed to control. His illness is observed and accounts for his strange behavior in others' eyes.

Class 56 (Wednesday)

Work in Class

C & P, pp. 136-
198 (to end of
Part II)

Questions for discussion:

1. What does Razumihin figure out about the murder? On what grounds does he dismiss Nicolay? What does his discussion about the murder reveal of his character? Is he simpler, better, less or more intelligent than Raskolnikov?
2. When Raskolnikov meets Luzhin, are his fears about him reinforced? What kind of man does Luzhin reveal himself to be? Is he more ruthless, colder, selfish than Raskolnikov?
3. What kind of person does Katerina Ivanovna reveal herself to be at her husband's death? Is she better or less able than Raskolnikov to cope realistically with her situation?
4. How does Raskolnikov get to the verge of confessing the crime (at least twice) and why does he do it?

Summary: Having so far given his attention to the complicatedness of the character of Raskolnikov, Dostoevski now combines further exploration of his character (question 4) with analyses of other figures in the novel who react in other ways and out of different impulses. In other words, he begins to explore the natures of a wide variety of characters, many of them in contrast with and helping to set off Raskolnikov.

Class 58 (Friday)

Work in Class

C & P, pp. 201 -
282 (Part III
complete)

Questions for discussion:

1. What behavior and attitudes in Razumihin suggest that he loves Dounia? How does he compare with Luzhin as a lover of Dounia? Does the contrast between them suggest to the reader qualities in men which Dostoevski wants us to value in the novel?
2. What qualities in the landlady's daughter endeared her to Raskolnikov? Does Sonia have any of those qualities? Is the attraction comparable or opposite to Luzhin's attraction to Dounia?
3. What is the theme and argument of the article Raskolnikov wrote some time before the murder? What is Porfiry's response to it? What is Razumihin's response to it? What is your response to it?

Summary: In this part, the characters are further delineated, with a strengthening of the reader's attitudes toward certain characters to such a degree that judgments on some of them are ready to be made (Razumihin and Luzhin, for instance). At the same time, the complexity of Raskolnikov's character is increased by revelations about his past thought and behavior.

Class 59 (Monday)

Work in Class

C & P, pp. 285-
363 (Part IV
complete)

Questions for discussion:

1. What is real? Others debate Raskolnikov's committing the murder, but Raskolnikov has problems too. Who is the man (p. 276) and how does he know enough to call Raskolnikov a murderer? When do we know that Raskolnikov's visit to the scene of the crime is a dream? (p. 280 ff.) Is a dream real?
2. In the same way, problems of "what is" exist when Svidrigailov appears on the scene (finally). Has he murdered his wife, has he murdered his servant? Has he treated Dounia honorably or dishonorably? What is the evidence? Does he really see and talk to his dead wife?
3. Accompanying these questions of "what is real" several evaluative questions arise here: Is Luzhin's behavior better or worse than Svidrigailov's? Is Sonia in touch with reality by being a prostitute? Is her behavior compatible with her faith?
4. What do we discover of Porfiry Petrovitch's methods as an investigator? Is he logical? Is he human? Is he in touch with reality? What spoils his plans in getting Raskolnikov to confess?

Summary: Part IV adds dimensions to our consideration of reality in the novel, extending from Raskolnikov's problems in determining the nature of the real to those of the other characters as well.

Class 61 (Wednesday)

Work in Class

C & P, pp. 367-
441 (Part V
complete)

Questions for discussion:

1. Is Katerina a comic or a tragic figure? Consider her "party" and her behavior in the streets. Is it all too much for us to feel her tragic situation?
2. How do you evaluate Luzhin's framing of Sonia? Is it as bad or evil as Raskolnikov's murder of the old pawnbroker?
3. What are Raskolnikov's reasons (as he gives them to Sonia) for killing the old pawnbroker? Which is the "true" motive?

Summary: The atmosphere of heart-rending desperation increases to a final pitch, one that strains our credulity and complicates and confuses our expectations of how we should feel about certain characters: Luzhin inspires hate, Katerina pity, Raskolnikov sympathy, and Svidrigailov puzzled admiration for his generous protection of Marmeladov's family.

Class 63 (Friday)

Work in Class

C & P, pp. 445-
518 (Part VI to
end of Ch. 6)

Questions for discussion:

1. What is the difference between Razumihin's reaction to Raskolnikov's supposed commission of the crime and Porfiry's?
2. What does Svidrigailov want from Raskolnikov? What does Raskolnikov want from Svidrigailov? Is Svidrigailov worse than Raskolnikov? Is Dounia admirable in her behavior with Svidrigailov?
3. What is the significance of Svidrigailov's dreams? Why does Svidrigailov kill himself?

Summary: With Raskolnikov still at the center, attention is directed to other attitudes: Razumihin's instinctive recognition of Raskolnikov's worth; Porfiry's entrapping logic and evidence used to make Raskolnikov confess or drive him to suicide (does Porfiry care which?); Svidrigailov's exposition of his sensual life (supposing Raskolnikov a partner) followed by his generous gestures. He can not escape his nature and sees himself as destroying what he touches: hence there is no alternative but suicide.

Class 64 (Monday)

Work in Class

Finish C & P

Questions for discussion:

1. Why does Raskolnikov make the decision to give himself up? Is his punishment in Siberia too easy, considering his crime? Or is it too severe?

2. How does Raskolnikov's decision compare with Stephen Dedalus' decision at the end of A Portrait? Which is the greater (better, superior) person at the end of each novel? Which is better prepared for the life ahead of him?

Summary: Raskolnikov's decision is essentially one which leads him to rejoin humanity, so that his suffering and punishment have meaning and context; Stephen's decision is essentially one which isolates him further, so that his suffering and aloneness have meaning only in relation to having him discover who he is.

Unit VIII: Social Drama

The final unit presents three twentieth century plays concerned in different ways with social problems. Miller, the most recent of the playwrights, speaks to the student most immediately, and his criticism of materialistic values sounds a familiar note in any discussion of contemporary life. Eliot is more complicated, a greater challenge, presenting a dimension of analysis -- symbolism and realism acting together -- we have not considered before, at least in the drama. Shaw questions institutions and social values in so mocking a way that the student feels little threat or perhaps even seriousness, although he is called to attention by the power of the argument in the "Don Juan in Hell" episode. It is a positive and pleasant way to finish up the course.

Suggestions for papers:

For either prepared or class paper: What do these plays suggest the characteristics of the modern world to be? (Question may be adapted to cover any one of the plays.)

For either prepared or class paper: Is there anything common to these plays which makes them "social drama"? Or should they be categorized in some other way?

Class 66 (Wednesday)

Work in Class

Miller, Death
of a Salesman

Review question for next discussion (or topic for a prepared paper):
Miller has constructed a play in which his characters move in and out
of present time. How has he done this? Why does he do it?

Questions for discussion:

1. In a way, this is a play about success, or dreams of success.
What does success mean to Willy, to Biff, to Happy, to Linda? Are
there other standards of success in the play?
2. What has gone wrong for Willy, for Biff, for Happy? Is Willy
responsible for what has happened to his sons? Are they responsible
for what has happened to him? Are the standards of success
responsible?
3. Does Willy have qualities of strength, determination, drive,
courage? Is he a real go-getter?

Summary: This day's discussion is aimed primarily at the characters,
their qualities and their goals, with chief emphasis given to Willy Loman.

Class 68 (Friday)

Work in Class

Death of a
Salesman

Questions for discussion:

1. What makes it possible for the characters to move in and out of present time? (The dream sequences.) How are present and past scenes connected with each other? (Scenes blend in with the ideas characters have just suggested in speech, so that scenes move as thought moves by association.)
2. Why does Miller use such a method? Is he suggesting that the past caused the present? Is he suggesting that Willy's standards were always false and destructive? Or was there hope once?
3. Why does Miller choose to make Willy's work that of a salesman? Is it true, as Charley says, that for a salesman dreams "come with the territory"? Was it true for Willy?
4. Linda says of Willy "attention must be paid." Why? Does the restaurant scene suggest that it should be paid? Does the garden-planting scene? Does the funeral sequence? Does the requiem?
5. Is Miller critical of Willy Loman? Does he admire him? Is he sentimental about him?

Summary: The second day of discussion gives attention to (1) the techniques used in the play, (2) the criticism of contemporary materialistic life as Willy sees it, and (3) the final judgment Miller is making about Willy as a man, his worth and his tragedy.

Class 69 (Monday)

Work in ClassEliot, The
Cocktail Party,
Act I

Questions for discussion:

1. Does the play seem difficult or obscure to you? If so, in what ways? Doesn't the play open with a cocktail party? Isn't it quite an ordinary party? (Time out here, perhaps, to talk about its being English in effect, not American. Why is this? Does it limit the play? Is the small-talk dated?)
2. What are the special circumstances of this party? What qualities of character in Edward become clear? in Celia? in Peter? Are Julia and Alex easier to understand? What qualities are stressed in the Unidentified Guest?
3. What do we learn about the relations of Edward, Lavinia, Celia, Peter with each other? Why is Sir Henry Harcourt-Reilly part of their lives?
4. Edward says, "But I don't need a doctor. I am simply in hell." What does he mean? Is what he says true of the others too?

Summary: Although we are given circumstances which reflect fairly realistically the behavior of adults at a party (gossip, banter, attempts to communicate), we are soon aware that there is a level at which the spiritual barrenness of the participants is being presented and analyzed. The play uses these two levels to present its meaning.

Class 71 (Wednesday)

Work in ClassThe Cocktail
Party, Act II

Questions for discussion:

1. What happens to Celia? Why? Is it a good or a bad thing? Did Sir Henry Harcourt-Reilly cause it?
2. What happens to Edward and Lavinia? Why? Is it good or bad? Did Sir Henry Harcourt-Reilly cause it?
3. Does the play suggest the same kind of emptiness that The Late George Apley does? that Death of a Salesman does? is the condition of any of these characters like Raskolnikov's? are they guilty of anything? do they feel guilty of anything?

Summary: In a sense, this play is attempting to get at spiritual problems of our world, just as so many other works of the second semester do. Eliot uses metaphors of illness, doctors, psychiatrists, sanatoriums to get at the moral failure and the spiritual emptiness of our world and to provide terms for resolving these problems. With the levels of the play kept in mind, its seeming obscurity tends to drop away.

Class 73 (Friday)

Work in ClassMan and Super-
man, Acts I, II

Questions for discussion:

1. What do you think of Violet Ramsden? of Ann Whitefield? What does Shaw want you to think? How do you know?
2. What are Jack Tanner's strengths? his weaknesses? Is he any match for Ann Whitefield? Why? Is Shaw making fun of either of them? Is he making fun of romantic courtship? of marriage as an institution?
3. In this play so far, does Shaw seem primarily a mocker? a reformer? a storyteller? Is the play funny? Why? Is it serious? Why?

Summary: Shaw's situation is established in such a way that one person (Jack Tanner, who is sure of where he is going and of what he wants) is opposed by another person (Ann Whitefield, who is sure of where she is going and of what she wants). The humor of the situation lies in our recognition that Tanner's intellectuality, reason, and general male bluster are no match for Ann's beauty and attractiveness. Nor do the constitutions and conventions devised for social stability stand up well in the face of the basic appeals of man and woman.

Class 74 (Monday)

Work in ClassMan and Super-
man, Acts III,
IV

Questions for discussion:

1. Are there connections between the dream sequence and the rest of the play? Don Juan in Hell is often performed by itself, without the rest of the play. Is the play as a whole anything more than a setting for this long conversation?
2. What is the Devil's case against Don Juan?
3. What is Don Juan's case against the Devil?
4. Are the Commander and Dona Ana important to the conversation? to the argument?
5. What is Shaw's case against society? How is it worked out in the story of Jack Tanner and Ann Whitefield? Are they going to live happily ever after? Any more happily than Edward and Lavinia Chamberlayne? Why?
6. In the whole play, does Shaw seem primarily a mocker? a reformer? a storyteller? Is the play funny? Why? Is it serious? Why?

Summary: The Don Juan episode generalizes on the comic situation we have been witnessing. The belief in the life force stands against every failure of history and will in man. The whole is eloquently set forth in the Don Juan section and then reduced to comedy by returning to the situation of the play again. The problem of Shaw's tone is always present here, for his idea is certainly serious no matter how far it ranges to include the triviality of much human experience.

This examination, like the mid-year one, was used in nearly this form by some AP teachers in the Pittsburgh area and was reported to work well. It is included as a possible model or source of suggestions.

Final Examination

AP English
May, 1965

Part I

Read the poem carefully and answer the questions.

TO A FRIEND WHOSE WORK HAS
COME TO NOTHING

Now all the truth is out,
Be secret and take defeat
From any brazen throat,
For how can you compete,
Being honour bred, with one
Who, were it proved he lies,
Were neither shamed in his own
Nor in his neighbours' eyes?
Bred to a harder thing
Than Triumph, turn away
And like a laughing string
Whereon mad fingers play
Amid a place of stone,
Be secret and exult,
Because of all things known
That is most difficult. - W. B. Yeats

A. (5 minutes each)

1. What is the "truth" that is out?
2. What are the implications of "brazen"?
3. What kind of person succeeds, in this view?
4. What is the "harder thing"?
5. What does the image in lines 11-13 suggest about the "you" and about the conditions he faces?
6. What is the difference in advice between line 2 and line 14? Does one imperative cancel out the other?
7. In line 16, what does "that" refer to?

B. (15 minutes)

1. What is it that the friend cannot do, as expressed in the first eight lines?
2. What is it that the friend can do, as expressed in the last eight lines?

Final Examination

AP English
May, 1965

Part II

INSTRUCTIONS: Bring to class Poems of Pope, Crofts Classics.
Students may use text of the poem.

1. (15 minutes) In the Epistle to Dr. Arbuthnot, what kinds of success do the following aspire to: the pursuers of the poet, Atticus, Bufo, Sporus, the poet-narrator?
2. (10 minutes) Does Pope suggest awareness in the Epistle of the kind of defeat that Yeats' friend suffers? Does he suggest awareness of the kind of accomplishment that Yeats recommends? Explain.
3. (15 minutes) Is Gulliver successful in Lilliput? As the voyages go on, does he become more successful or less successful? What does Gulliver's changing position suggest about Swift's evaluation of success?
4. (10 minutes) Does Swift suggest awareness in Gulliver's Travels of the kind of defeat that Yeats' friend suffers? Does he suggest awareness of the kind of accomplishment that Yeats recommends? Explain.

Alternative questions for 1 and 2: (Alternative is for teacher, not student!)

1. (15 minutes) In The Rape of the Lock, what kinds of success do the following aspire to: Belinda, the Baron, Clarissa, Sir Plume, Ariel, the poet?
2. (10 minutes) Does Pope suggest awareness in this poem of the kind of defeat that Yeats' friend suffers? Does he suggest awareness of the kind of accomplishment that Yeats recommends? Explain.

Final Examination

AP English
May, 1965

Part III

1. (10 minutes) In The Late George Apley, what success does Apley have? In what ways may he be called a failure? In his failure, do you hold his character or his environment more responsible?
2. (10 minutes) In A Portrait of the Artist as a Young Man, what success does Stephen aspire to? Is his character or his environment more responsible for his aspiration? Does the novel suggest that he will succeed? Is there a difference between what you mean by environment here and what you mean by environment in The Late George Apley? Explain.
3. (10 minutes) In Crime and Punishment, what success does Raskolnikov aspire to? Does he achieve it? In his success (or failure), do you hold his character or his environment more responsible? Does destiny play any part in his success or failure?
4. (20 minutes) Which of the three -- Stephen, Apley, Raskolnikov -- is most accurately described in "To a Friend Whose Work Has Come to Nothing"?